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GREEK PROSODY,

CONTAINING RULES FOR THE STRUCTURE

OF

IAMBIC, TROCHAIC, ANAPÆSTIC, AND
DACTYLIC VERSE.

WITH

TWO DISSERTATIONS:

I.

ON THE VERSIFICATION OF HOMER, AND THE USE OF THE
DIGAMMA IN HIS POEMS;

II.

ON METRICAL TIME IN IAMBIC, TROCHAIC, AND
ANAPÆSTIC VERSE.

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TO
JAMES PILLANS, ESQ.

PROFESSOR OF HUMANITY IN THE UNIVERSITY
OF EDINBURGH, &c. &c.

MY DEAR SIR,

Allow me to inscribe to you the following pages, both in token of our long friendship and cordial coöperation as colleagues in the University, and as an acknowledgment of your kindness in examining a portion of the first Dissertation, and the favourable opinion you expressed of the doctrines therein stated.

With every sentiment of esteem for your character and talents,

I am,

My Dear Sir,

Yours faithfully,

GEORGE DUNBAR.

COLLEGE OF EDINBURGH,
16th October 1843.

P R E F A C E.

IT will be observed that, in the following short system of Greek Prosody, I have omitted the rules usually given for determining the quantities of syllables, because I observed that they were very seldom consulted by Students, and because they are now in a great measure rendered unnecessary by the quantities being generally marked in Greek Lexicons. It will also be observed, that I have not given the rules for the structure of those kinds of verse that are found in the Choral Odes, as the work is intended to be introductory chiefly to the two Dissertations. My object was to state plainly and distinctly the rules for the structure of those kinds of verse that are commonly used by the Epic, Tragie, and Comic Poets.

A number of years ago I published, in the “Prosodia Græca,” an “Inquiry into Homer’s Versification, and the Use of the Digamma in his Poems.” Since that period the subject has drawn considerable attention from several of the Continental Scholars, and from some also in this country. Most of these have supported the doctrine of the Digamma, in my opinion, on insufficient grounds. But as I found some great names opposed to me, I was resolved, in the course of reading several of the books of Homer in my Classes, to examine the subject anew with as much care as possible, and to collect evidence either for or against my opinions: because it appeared to me to be a question that must be determined, not by authorities, but by internal evidence drawn from the Iliad and Odyssey themselves. I have extended the inquiry considerably, and have adduced new arguments and proofs, capable, I think, of shaking

the credulity of even the most bigotted supporters of the Di-gamma. On a knowledge of Homer's versification depends also a knowledge of his language, which, I apprehend, has been much altered and vitiated by ignorant Grammarians and Editors, to suit their notions of his verse.

The substance of the Dissertation on "Metrical Time in Iambic, Trochaic, and Anapæstic Verse," was published many years ago in the CLASSICAL JOURNAL, No. XXXI. p. 83. It was printed in a more extended form as an *Appendix* to the 4th Edition of the "Prosodia Græca." Dr. Major, the learned Head-Master of King's-College School, London, reprinted it, with a few omissions, from the Classical Journal, in his very useful work, entitled, "A Guide to the Greek Tragœdians," &c. &c.; and to him I am indebted for his favourable opinion of it. The principle which I endeavoured to establish in that Dissertation has been adopted by several Scholars, both on the Continent and in this country, though they do not appear to have followed it out to its full extent, nor appreciated its advantages in correcting numerous errors in the versification of the Attic Poets.—Having again examined the whole subject with as much care as possible, I have been able to produce some additional arguments and examples in support of my former opinions, trusting that they will be examined with candour, and adopted if they shall appear to be supported by undoubted evidence.

COLLEGE OF EDINBURGH,
9th October 1843.

PROSODY.

PROSODY treats of the quantity of syllables, and the nature and arrangement of the various feet in the different kinds of verse used by the Poets. The short syllable is considered a *metrical unit*, and is called a *tempus* (time) or *mora*. A long syllable is equivalent in time to two short, and *vice versâ*.

The quantity of syllables in which doubtful vowels occur, when not lengthened according to the rules afterwards stated, can be ascertained either by a knowledge of scansion, or from a good Lexicon, in which it is marked.

I. OF THE POSITION OF VOWELS.

1. A short or doubtful vowel before two consonants or a double consonant is almost always lengthened;* *thus*, στῆμματ' ἔχων. Homer. ἀγνήσ. Id. ὅς τέ με. Id.
 2. In Hexameter and Pentameter verse, a short or doubtful vowel before a mute and a liquid is most commonly lengthened;† *thus*, Il. vi. 317.

⁷ Εγγύθι τε Πριάμοιο καὶ Ἐκτόρος, ἐν πόλει ἄκρη.

3. In Iambic and Trochaic verse, a short or doubtful vowel generally remains short before a mute and a liquid; *thus*, πεῖν ἀντὶ Τροίας. *Soph. Phil.* 1332. ὅστις αἰδόφεων. *Eurip. Alc.* 675.

The exceptions are $\epsilon\lambda$, $\gamma\lambda$, $\gamma\mu$, $\gamma\nu$, $\delta\mu$, $\delta\nu$; before which a short

† A few examples occur in which a doubtful vowel is short before two consonants; as, *Αἰγυπτίας*, ὅθι. *Id.* ix. 382. τόν ρ' "Εκταρ καλέσοτε Σκαμάνδριον. *Il.* vi. 402. But the first was probably pronounced as a trisyllable, *Αἰγυπτίας* ὅθι, and the latter, *Καμάνδριον*.

or doubtful vowel is almost always lengthened. But a short or doubtful vowel before any mute and liquid is lengthened, if it is the second syllable of an Iambus or the first of a Trochaeus.*

4. A short or doubtful vowel at the end of an Iambus is generally lengthened before the initial ϱ ; *as*,

$\tauοῦτ'$ ἐστὶν ἡδη τοῦργον εἰς ἔμε[—]ρέπον. *Soph. OEd. Tyr.* 847. *See*

Eurip. Suppl. 105. *See also Dissertation Second.*

5. Comparatives in $\iota\omega\nu$ have the penult long in the Attic dialect. In the other dialects the penult is short;† *thus*,

$\xi\bar{u}\nu$ ἀνδράσιν καλλίον η κενῆς κρατεῖν. *Soph. OEd. Tyr.* 55.

$\kappa\alpha\iota$ πολὺ καλλίονες $\kappa\alpha\iota$ μείζονες εἰσοράασθαι. *Odyss.* x. 396.

II. OF THE ELISION OF VOWELS AND DIPHTHONGS.

1. A short vowel in the end of a word is generally elided before a long vowel or diphthong; *as*, $\iota\nu$ εἰδῆτε. *Demosth.* Sometimes also before a short vowel, to prevent a disagreeable hiatus; *thus*, ἀλλ' ὄμως. *Id.*‡

2. The Attic Poets, in Iambic or Trochaic verse, always elide the vowel either at the end of a word or at the commencement, to avoid an hiatus; *thus*, ἐν τῇ κακησίᾳ. *Aristoph. Eq.* 75. μὴ $\xi\bar{e}\eta$ for μὴ $\xi\bar{e}\eta$, *Aristoph. Vesp.* 112. η γλῶσσ' ἀληθής. *Aeschyl. S. Th.* 435. μόλωσ' ἐκεῖνοι. *Soph. Phil.* 764. μόλωσ' for μόλωσι. §

3. In interjectional expressions the hiatus is admitted; *thus*, οὐ, οὐι μοι παιών. *Soph. Phil.* 82. ἀλλ' ἄνα, ἐξ ἐδράνων. *Id.* 194.

In Aristophanes such hiatuses as the following are not uncommon: τί οὖν; *Nub.* 88. κάστιν περὶ ήμᾶς. *Id.* 98. περὶ εἰρήνης λέγη. *Acharn.* 39. ὅτι οὐχὶ τὴν πόλιν λέγω. *Id.* 516.

* *See Dissertation Second.*

† In Anapæstic verse, which is evidently founded upon the Hexameter, the penult in comparatives is sometimes short in the Attic dialect; *as*,

$\nu\bar{u}\nu$ δ̄ $\ddot{\omega}$ κρῆναι, γλύκιον τε ποτὸν. *Soph. Phil.* 1461.

‡ No certain rules can be given for the elision of vowels with Prose writers, who seem to have been guided very much by the ear. They always elided one of the vowels where a disagreeable hiatus would be produced if both were pronounced; *as*, δὶ ιμί. *Demosth.*

§ The elision of the Augment is very rare when the verb begins the next line; *thus*, ἵπσοντασμένη, Φρούρουν. *Soph. Trach.* 916. *See also Electr.* 715, 716. It is also very rare to find the vowel of the last word in a verse elided in consequence of the word beginning the next line commencing with a vowel; *as*,

τί ταῦτ'
"Αλλως ιλέγχεις; *Soph. OEd. Tyr.* 332.

4. The *i* of *օτι*, and of the dative plural of the third declension, and of *περὶ*, is never elided; nor the *o* of the genitive in *οιο* or *αο*.

5. Diphthongs are very rarely elided by the Attic Tragic Poets: a few examples only are found; *thus*, λαιφθήσομ' (*λειφθήσομαι*) ἥδη.—*Soph. Phil.* 1071. (*Some editions, however, have λειφθήσομαι δῆ*, which certainly does not appear so correct or appropriate.) ἀείσομ', οὐδὲ ἀπώσομαι.—*Id. Trach.* 217. *Erfurdt's Ed.* φέρετ' (*φέρεται*).—*Eurip. Ion.* 1065. *See Id. Herc.* 418. *Iph. Taur.* 166. *Iph. Aul.* 407, &c. (*See Lobeck's note on Soph. Aj.* 191.)

6. The Epic and Comic Poets frequently elide the diphthongs *αι* and *αι* of verbs; *as*, βούλομ' (*βούλομαι*) ἐγὼ.—*Il. i.* 117. ζευγνύμεν' (*ζευγνύμεναι*) αὐτὸς.—*Id. xv.* 120. ἐρχομ' (*ἐρχομαι*) ἐχων.—*Id. i.* 168. γενήσετ' (*γενήσεται*) ἀγαθά.—*Aristoph. Plut.* 113. παῦσ' (*παῦσαι*) Αἰσχύλε.—*Id. Ran.* 867. ἀναγεῦσ' (*ἀναγεῦσαι*) ιμᾶς.—*Id. Nub.* 519.

The following elisions are not considered as producing a hiatus:—ἀναιδεῖ· (*ἀναιδεια*) εῦ. *Eurip. Med.* 472. νύμφεν, ίσως γὰρ. *Id.* 625. Ὀλοι· ἐγὼ. *Id.* 1326.

It has been disputed whether the Tragedians ever elided the diphthong *αι* of the pronouns *μοι* and *σου*. Several examples might be produced of such an elision; *thus*, χαιρεν, Ἀθάνα, τᾶλλος σ' ἐφίεμαι. *Soph. Aj.* 112. The same construction occurs, verse 116; τοῦτό σοι ἐφίεμαι. *See* verse 191. Κρεῖσσον δέ μοι νῦν πρὸς σ' ἀπέχεσθαι, γύναι. *Eurip. Med.* 292; where πρὸς cannot govern the accusative. The *σ'* is for *σου*.

III. OF THE SHORTENING OF VOWELS AND DIPHTHONGS.

1. In Hexameter and Pentameter verse, a long vowel or diphthong in the end of a word, being the second or third syllable of the foot, is shortened before another initial vowel or diphthong;* *as*,

'Ος νῦν πολλὸν ἄριστος ἐνὶ στρατῷ εὔχεται εἶναι. *Il. i.* 91.

2. The diphthongs *αι* and *αι* are frequently shortened in the middle of a word by the Attic Poets; probably never by the Epic Poets; *thus*,

κάμ' ἀν τοιαύτῃ χαιρὶ— *Soph. CEd. Tyr.* 140.

See also v. v. 13, 435, 537. Aristoph. Ran. 1008–9. *Nub.* 579.

* *See Dissertation First.*

ικταιού κότος— *Æschyl. Suppl.* 381.

Οὐδέ πω ἡπιος; ἀλλ', ὅ γεραίᾳ. *Eurip. Med.* 133. *See also Herc. Fur.* 115.

In Aristophanes some long vowels as well as diphthongs are shortened in the middle of words; *thus*,

'Αλλ' ἡ Δακεδαιμών ποῦ 'στιν; *Math.* ὅπου 'στιν; *αὐτη̄.* *Nub.* 215.

'Αστρονομία μὲν αὐτη̄—Id. 202.

'Ατάρ τί ποτ' ἐξ τὴν γῆν βλέπουσιν οὔτοι. *Nub.* 187.

Σκέψαι τοίνυν γ' ἀπὸ γαστριδίου τυννούστου ὅια πέπορδας. *Nub.* 391.*

3. The diphthongs *ει* and *ευ* are never shortened by the Attic Poets.

IV. OF CONTRACTIONS.

1. Every syllable becomes long in which there is a contraction of vowels; *thus*, *τὰληθε̄ς* for *τὸ ἀληθὲς*, *βότρυς* for *βότρυες*.

2. Two long vowels in different words are sometimes contracted; *also* a short with a long, or with a diphthong, in the same word: *as*, *ἢ οὐχ ἄλις*—*Il.* v. 349. *πλέων ἔπι*—*Id.* vii. 88.

ὑμῶν μεν θεοὶ—*Id.* i. 18. *'Αμφιαρέω βίαν*—*Æschyl.* S. Th. 566.

μή μοί τι Θησέως τῶνδε—*Eurip. Hippol.* 522. *Σάρκες δ' ἀπ' ὀστέων,*
ὅστε—*Id. Med.* 1197.

3. Two short syllables are sometimes contracted into one long; *thus*, *'Αχιλλέως παῖς Νεοπτόλεμε*,—*Soph. Phil.* 4. *ἀνδρόμεα*
ηρέα—*Odyss.* ix. 347.†

4. The Epic and Pastoral Poets sometimes contract a short and a long vowel into one short before the vowel of another

* It would seem that the long vowels and the diphthongs in such examples, were resolved into their constituent elements of two short vowels, and that the latter of these was probably pronounced along with the vowel following.

+ The Latin Poets also sometimes contract two vowels; *as*,

Puniceis ibant evincti tempora tæniis. *Virg. Æn.* v. 269.

Bis patriæ cecidere manus. Quin protenus omnia. *Id.* vi. 33.

word, when they form the second or third syllable of the foot; *as*,

$\chi\bar{\rho}\sigma\delta\omega$ ἀνὰ σκήπτρῳ,— *Il. i. 15.*

5. Μὴ οὐ and ἡ οὐ are always contracted with the Attic, and often with the Epic Poets; *as*,

$\tau\acute{i} \delta\eta\tau\alpha$ μέλλει μὴ οὐ παρουσίαν ἔχειν;—*Soph. Aj. 540. See OEd. Tyr. 221.*

$\pi\bar{o}\eta\sigma\tau'$ ἡ οὐ ποιήσετ';—*Aristoph. Lysist. 128.*

6. The Tragic and Comic writers always contract μὴ εἰδέναι; ἡ εἰδέναι; ἐπεὶ οὐ; ἐγὼ οὐ; *as, τὸ μὴ εἰδέναι.*—*Eurip. Hip. 1331.*

See also Soph. Col. 1436. Aristoph. Lysist. 284.

So also *Il. xiv. 777*—μέλλω, ἐπεὶ οὐδὲ ἐμὲ πάμπαν. See my Prosodia Græca, 4th, Ed. p.p. 39–40, and Dr. Maltby's Edit. of Morell's Thesaurus.

V. OF FEET.

I. Feet are either simple or compound. Simple feet consist of *two* or *three* syllables; compound feet, of *four* syllables.

1. The feet consisting of *two* syllables are *four*, viz.—

1. Pyrrhichius, of two short, $\cup \cup$, *as, θεός.*
2. Spondæus, of two long, $- -$, *as, ἥρως.*
3. Iambus, of a short and long, $\cup -$, *as, γέλως.*
4. Trochæus, of a long and short, $- \cup$, *as, σῶμα.*

2. The feet consisting of *three* syllables are *eight*, viz.—

1. Tribrach, of three short, $\cup \cup \cup$, *as, οὐετός.*
2. Dactyl, of a long and two short, $- \cup \cup$, *as, ἥλιος.*
3. Anapæst, of two short and a long, $\cup \cup -$, *as, μεγάλην.*
4. Molossus, of three long, $- - -$, *as, ἥρωδῆς.*
5. Amphibrachys, of a short, a long, and a short, $\cup - \cup$, *as, ὅμηρος.*
6. Amphimacer, of a long, a short, and a long, $- \cup -$, *as, ἥγεμων.*
7. Bacchius, of a short and two long, $\cup - -$, *as, νοῖμων.*
8. Antibacchius, of two long and a short, $- - \cup$, *as, ἥφαιστος.*

3. The compound feet are *sixteen*.*

1. Choriambus, of a long, two short, and a long; or, of a *trochaeus* and *iambus*,
— ∘ ∘ —, as, ἡμέτερῷ.
2. Antispastus, of a short, two long, and a short; or, of an *iambus* and *trochaeus*,
— ∙ — ∙, as, χολῶθεντά.
3. Ionic a majore, of two long and two short; or, of a *spondaeus* and *pyrrhichius*,
— — ∘ ∘, as, κόσμητόρε.
4. Ionic a minore, of two short and two long; or, a *pyrrh.* and *spondeus*,
— ∘ ∘ — —, as, Δῆμηδῆς.
5. Pæon primus, of a long, and three short; or, of a *troch.* and *pyrrh.*
— ∘ ∘ ∘, as, Στῆσιχρός.
6. Pæon secundus, of a short, a long, and two short; or, of an *iambus* and *pyrrhichius*,
— — ∘ ∘, as, ἐπῶνυμε.
7. Pæon tertius, of two short, a long and a short; or, of a *pyrrh.* and *trochaeus*,
— ∘ ∘ — —, as, Κλεόπουλος.
8. Pæon quartus, of three short and a long; or, of a *pyrrhichius* and *iambus*,
— ∘ ∘ ∘ —, as, Δεγένης.

VI. OF METRES.

METRE generally means an arrangement of syllables and feet in verse, according to certain rules.† In a more restricted sense, it means a combination of *two* feet, and sometimes it consists of *one* foot only. Hexameter and Pentameter verse is measured by *single feet*. The others, as Iambic, Trochaic, Anapæstic, &c., are measured by *pairs* or *dipodes*.

Verse is distinguished into

Monometer, or *one* metre.

Dimeter, or *two* metres.

Trimeter, or *three* metres.

Tetrameter, or *four* metres.

* The first eight only are given, as they occur more frequently than the others. See *Prosodia Græca*, p. 43.

† See Quintilian, *Inst. b. ix. c. 4.*

The Iambic Trimeter is also called a *Senarian*, because it consists of *six feet*.

The principal metres are *nine*, and are denominated according to the foot which prevails in each, viz. :—

- | | |
|----------------|--------------------|
| 1. Iambic. | 6. Antispastic. |
| 2. Trochaic. | 7. Ionic a majore. |
| 3. Anapæstic. | 8. Ionic a minore. |
| 4. Dactylic. | 9. Pæonic. |
| 5. Choriambic. | |

A verse consists of a certain number of feet arranged in a regular order, and forming a rythm agreeable to the ear. The Greek term is *στίχος*, a *rank* or *row*.

A verse is *Acatalectic*,* *Catalectic*, *Brachycatalectic*, or *Hypercatalectic*.

1. *Acatalectic*, when it has the due number of feet ; *as*,

Κάδμου πολῖται, χρὴ λέγειν τὰ καίρια. *Æschyl.* S. Th. 1.
 - - | ^ - - | ^ - - | ^ - - | ^ - - |

2. *Catalectic*, when it wants a syllable at the end ; *as*,

ῶστ' ἔγώ μὲν ἡλένσα κάπεμοξέμην ιδών. *Aristoph.* Ach. 671.
 - - | ^ - - | ^ - - | ^ - - | ^ - - |

3. *Brachycatalectic*, when a whole foot is wanting at the end ; *as*,

εἰσιδεῖν, γίγαντι. *Eurip.* Phæniss. 127.
 - - | ^ - - | ^ - - |

4. *Hypercatalectic*, when it has one or two syllables more than the just measure ; *as*,

τῶν μεγάλων Δαναῶν. *Soph.* Aj. 224.
 - - | ^ - - | ^ - - |

The last syllable of a verse is common, except in *Anapæstic*, *Iambic*, *Trochaic*, and *Ionic a Majore*, *Dimeters*.

The *Ictus Metricus* consists in giving a lengthened tone to a particular syllable, and an elevation of the voice upon that syllable. This is called the *arsis*, or *rising inflection*. Those syllables which are without the *ictus* are said to have the *thesis*, or *falling inflection*.

The *Ictus* falls upon the *second* syllable of an *Iambus* ; upon the *first* of a *Trochæus* ; on the *second* of a *Spondæus* in *Iambic* verse ; on the *first* of a *Spondæus* in *Trochaic* verse ; on the

* These terms are thus derived; ἀκαταληκτικός, from α, privative, and καταλήγω, to be deficient, to want, hence, not deficient; καταληκτικός, deficient; ξεχαῦ, short, and καταληκτικός; ὑπὲρ, over, more, and καταληκτικός.

first of the Dactyl, and also on the *first* of the Spondeus in Hexameter and Pentameter verse; on the *second* of a Spondeus in Anapæstic verse, when it follows an Anapæst; on the *first*, when it follows a Dactyl; on the *last* of an Anapæst.*

VII. OF THE CÆSURA.

The *Cæsura* is, when after a foot there remains a syllable terminating the word.

The principal Cæsura is the *Penthemimeral*,† which divides the verse into nearly two equal portions. But there are also the *Triemimeral*, the *Hepthemimeral*, and the *Ennemimeral*. No verse is considered rythmical or harmonious without one at least of these cæsuras.

The *Triemimeral Cæsura* may be the *fourth* syllable in the verse; as in Hexameter verse, when the first foot is a Dactyl. But the time is regulated by the original foot, viz. the Spondæus, *thus*:—

πειθόμενοι τεράεσσι θεῶν—Il. iv. 408.

Also the *Penthemimeral* may be the *seventh* syllable in the verse; as,

οι δ' ἔθελον δόμεναι—*Il.* iv. 380.

I. OF IAMBIC VERSE.

1. *Iambic Trimeters.*

1. *An Iambic Trimeter* consists of six feet, each of which may be an *Iambus*, or a *Tribrach*,‡ except the last, which must always be an *Iambus*. Thus,

πάλαι κυνηγετοῦντα καὶ μετρούμενον. *Soph. Aj.* 5.

ἄπολις. ἔρευνος. ἀθλιωτάτη Βερτῶν. Eurip. Her. 799.

ἀπόδος, ικνοῦμαι ὁ, ἀποδός, ικετεύω, τέχνον. *Soph. Phil.* 922.

* The *ictus* falls on certain syllables according to the nature of the metre. This is necessary to preserve the rhythm and harmony of the verse; and hence short syllables require sometimes to be lengthened in the pronunciation. See *Dissertations*.

[†] The word is formed of πέντε, five, ἡμί, a half, and μέρος, a part.

[‡] The Tribrach is isochronous with the Iambus, as it is formed by resolving the last syllable of the Iambus into two short.

2. It admits of a *Spondæus* in the first, third, and fifth places; a *Dactyl* in the first and third; and an *Anapæst* in the first. When a proper name occurs, the Anapæst may stand in any place except the last;* *thus*,

- (1.) οὔτω δ' ἀμείβει μ', ὥστε μ' ἀλγῆσαι φένεας. *Eurip. Or.* 600.
- (2.) μητέρα, τὸ σῶφρον τ' ἔλαβεν ἀν τῆς ξυμφορᾶς. *Id. 495.*
- (3.) ἀκόλαστος ὄχλος, ναυτική τ' ἀναρχία. *Eurip. Hec.* 605.
- (4.) ἐμοὶ μὲν οὐδεὶς μῦθος, Ἀντιγόνη, φίλων. *Soph. Antig.* 11.
- (4.) ἦξει δ' εἰς οἴκους Ἐρμόνη τίνος χρονού; *Eurip. Or.* 1209.

3. The first syllable of the *Dactyl* in the *third* place ought always to be the *Penthemimeral Cæsura*, or a *monosyllable*, or *two monosyllables* contracted, except in proper names. This rule holds universally.—*See No. 2 above.*

ποῖ γὰρ μολεῖν μοι δυνατὸν.—*Soph. Aj.* 1006.

Ἀχιλλέως, Νεοπτόλεμος. οἴσθα δὴ τὸ πᾶν. *Soph. Phil.* 241.

4. The Comic Poets use the *Dactyl* and *Anapæst* in every place except the last.—*See Prosodia Græca*, p. 54.

5. A *Dactyl* is not admitted into the *fifth* place of an Iambic Trimeter. The reason seems to be, that too many *short* syllables would occur towards the end of the line, and would mar the harmony of the verse; *as*, — — — , — —

6. The first syllable of a *Tribrach*, with Æschylus and Sophocles, is almost always a cæsural syllable. Euripides and Aristophanes generally disregarded this rule. *See Prosodia Græca*, pp. 52, 53.

7. A *Spondæus* in the *fifth* place ought never to be divided between two dissyllables or polysyllables. It is often divided between two monosyllables, one or both of which may be made so by elision; *thus*,

τί ποτε πέπονθας; οὐκ ἐρεῖς; ἀλλ' ὡδ' ἔσει; *Soph. Phil.* 739.

One of the words may be a dissyllable or polysyllable; *thus*,

Θάρσει παρέστι ταῦτά σοι καὶ θιγγάνειν. *Soph. Phil.* 669.

———— οὔτος γὰρ πλέον. *Id. 596.*

* In Tragic Iambic Trimeters the *Dactyl* and *Anapæst* in the first place, are generally contained within the word. The *Anapæst* in proper names must always be included in the word, and generally in the *last three syllables*.

Sometimes a monosyllable is formed by contraction; *thus*,
 ——— κάξ εὐγενῶν. *Id.* 864.*

8. The Tragic Poets very seldom include the *third* foot in an entire word; not often in the last part of a word; and they scarcely ever include the *third* and fourth in one word. The following may seem to violate the first rule; but the elision in both examples will be observed:—οὐκ ἄχθομαι σ' ιδῶν. *Soph.*

Phil. 673. ἐ μοι θέμις, θέλοιμ' ἄν. *Id.* 663.

9. The Tragic Poets rarely include the last three feet in one word. *Aeschyl.* *S. Th.* 436, has—παρεσκευασμένος. *See v.* 640.

Examples are numerous with Aristophanes.

A Tabular View of the Feet used in Iambic Trimeter Verse.

1.	2.	3.	4.	5.	6.
˘ -	˘ -	˘ -	˘ -	˘ -	˘ -
˘ ˘ ˘	˘ ˘ ˘	˘ ˘ ˘	˘ ˘ ˘	˘ ˘ ˘	˘ -
- -		- -		- -	˘ -
- ˘ ˘		- ˘ ˘			˘ -
˘ ˘ -					˘ -
PROP. N.	˘ ˘ -	˘ ˘ -	˘ ˘ -	˘ ˘ -	˘ - †

* The Spondæus is frequently included in a dissyllable; *as*, σπονδῆ ταχύς; *Soph. Phil.* 1203; or it forms the last two syllables of a word; *as*, τὰληθῆ λέγειν. *Id.* 1216; βουλεύει νίον; *Id.* 1209; or it is included in the last word of the verse before the Iambus—*as*, ἀναλαβεῖν πειράσματι. *Id.* 1229; εἰσηκούσατε. *Eurip. Alc.* 381; ἀντηχήσατε. *Id.* 435. But such endings are not very common. They are more frequent in *Aeschylus* than in the two other Tragœdians. The Comic poets frequently violate the rule; *as*, Ἀλλ' ἦσθι ἵλιθος Μεγαλίους κίνηται, *Aristoph. Nub.* 812.

The first syllable of the *fifth* foot must be short, if followed by a pause or break in the sense. *See Dr. Major's Guide to the Greek Tragœdians*, pp. 115, 116. For an account of the different kind of Cæsura, *See the same work*, pp. 113, 114; *Prosodia Graeca*, pp. 50, 51; and *Porson's Preface to the Hecuba of Eurip.* p. 27.

† Some Prosodians are inclined to admit a *Proceleusmaticus* in *Iambic* verse. It appears to me that such a foot would not only destroy the time, but mar the harmony of the verse. The *Proceleusmaticus* may be considered as isochronous with the *Spondæus*; but there are few subjects that admit of such a rapid pronunciation as that foot requires. It is certainly not isochronous with an *Iambus*; and yet Reisig and Mitchell admit it in place of the *Iambus* in the following lines. *Aristoph. Vesp.* 967. ω δαιμόνι, ἴλειτοι τοὺς ταλαιπωρουμένους; Bekker reads, ω δαιμόνι, ἴλειτοι ταλαιπωρουμένους.—Certainly better. But I apprehend the plural here is incorrect. Bdelycleon did not refer to the unfortunate in general, but to his client only. I would, therefore, read, ω δαιμόνι ἴλειτοι ταλαιπωρούμενον, *Pity an unfortunate person.*

2. Of Iambic Dimeter Catalectic Verse.

1. This verse consists of three *Iambic* feet and a cæsural syllable. The *first* foot may be a *Spondæus*;* as,

"Ἐρως ποτὲ εὐ δόδοισι

Κοιμωμένην μελίτταν. *Anacr.*

Tί φῶ σε; πῶς ἄπαντα. Eurip. Phœn. 316.

2. In some Anacreontic verses the *first* foot is always an *Anapæst*; as,

³ Απόλοιτο πρώτος αὐτὸς.

Μεσονυκτίοις ποθ' ὥραις.

3. Of Iambic Tetrameter Catalectic Verse.

The following is the rule given by Professor Porson in the Supplement to his Preface to the *Hecuba*, p. 43 :—“ In two respects this metre differs from the Comic Senarian—1. That the *fourth foot* ought always to be an *Iambus* or *Tribrach*; 2. That the *sixth* admits of an *Anapæst*. That the foot preceding the Catalectic syllable must always be an *Iambus*, except in a proper name, when an *Anapæst* is admissible; which is also understood of the fourth foot;” *thus*,

πρώτιστα μὲν γὰρ ἔνα γε τινὰ καθεῖσεν ἐγκαλύψας. Arist. Ran. 909.

οὐχ ἡττον ἢ νῦν οἱ λαλοῦντες. ἥλιθιος γὰς ἡσθα. Id. 915.

ἐγένετο Μελανίππας ποιῶν, Φαιδρας τε^{*} Πηγελόπην δὲ. *Id. Thesm.* 547.

τῶν νῦν γυναικῶν Πηνελόπην, Φαίδρας δὲ ἀπαξαπάσσας. Id. 550.

τὸν σησαμοῦνθ' ὃν κατέφαγες, τοῦτον χειρεῖν ποιήσω. Id. 570.

II. OF TRIOCHAIIC VERSE.

1. Of Trochaic Tetrameter Catalectic Verse.

1. *Trochaic Tetrameter Catalectic* verse consists of seven feet and a syllable. It admits of a *Trochæus* in every place, and a

* The second and third foot must always be an IAMBUS.

Tribrach in all but the last, which with the Tragic Poets must always be a *Trochaeus*; *as*,

τῶν μακρῶν δ' ἀπαλλαγέσα νοιθετημάτων μ' ἔα. *Eurip. Phœn.* 601.

φόνιον ἐμβαλών, τὸν αὐτὸν οὐκ ἀποίσεται μόρον; *Id. 604.*

2. It admits a *Spondæus* or *Anapæst* in the *second*, *fourth*, and *sixth* places, and a *Dactyl* in a proper name in every place except the *fourth* and *seventh*; * *as*,

κομπὸς ἔι, σπονδαῖς πεποιθώε, αἴ σε σώζουσιν θανεῖν. *Eur. Phœn.* 609.

ῷσπερ οὐκ ἐλθῶν, ἔμοιγε ταῦτὸν ἀπέδωκεν μολῶν. *Id. Or.* 728.

ἔξιθ' ἐκ χώρας ἀληθῶς δ' ὄνομα Πολυνείκην πατήσ. *Id. Phœn.* 645.

ξύγγονόν τ' ἐμὴν, Πυλάδην τε τὸν τάδε ξυνδρῶντά μοι. *Id. Or.* 1549.

3. In *Trochaic* verse, as used by the Tragœdians, the cæsural pause falls uniformly after the *fourth* foot, † which is never divided between two words; *as*,

τὸν Ἐλένης τίσαντας ὥλεθρον, ἦντιν' ἡρπασεν πάρος. *Eur. Iph. A.* 1392.

See also the examples above.

4. The Comic Poets sometimes neglect the cæsural pause; and they frequently have a *Trochæus* and a *Spondæus* alternately to the end of the verse; *thus*,

ἥδ' ἐμοὶ Δίκτυννα συγγνώμην ἔχοι τοῦ δικτύου. *Aris. Vesp.* 368.

See also v. v. 478, 512. Acharn. 301. Pac. 645. They more frequently, however, observe the cæsura.

A *Tribrach* is sometimes found before the Catalectic syllable; *thus*,

Ὦ σοφώτατοι θεαταί, δεῦρο τὸν νοῦν προσέχετε. *Arist. Nub.* 571.

Εἴτα τὸν θεοῖσιν ἐχθρὸν Συρσοδέψην Παφλαγόνα. *Id. v.* 577.

5. A *Choriambus* is said to be sometimes used in the middle of the verse; *as*,

καὶ παλαιῶ Λαχαρτίδη τὸ σκέλος Σαργύνεται. *Aristoph. Ach.* 214.

* The Dactyl must either be contained in the whole word before the last syllable, or its first syllable must be a Cæsura.

† The last word ought never to be an *article* or a *preposition*.

Such a foot, however, composed of a *Trochaeus* and an *Iambus*, is utterly inadmissible. The line should run thus,

*καὶ παλαιῷ Δαναοτίδη σκέλος Σερύνεται.**

A Tabular view of Trochaic Tetrameter Catalectic Verse.

1.	2.	3.	4.	5.	6.	7.	
- √	- √	- √	- √	- √	- √	- √	-
√ √ √	√ √ √	√ √ √	√ √ √	√ √ √	√ √ √	√ √ √	-
--	--	--	--	--	--	--	-
. √	√ √ -	- √ √	√ √ -	- √ √	√ √ -	- √ √	-
PROP. N.	- √ √	- √ √	- √ √	- √ √	- √ √	- √ √	7 POM

The single line in the middle marks the place of the Cæsural pause.

For an account of the other *Trochaic* metres, see *Prosodia Græca*, pp. 60, 61, 62, 63.

III. OF ANAPÆSTIC METRES.

" *Anapæsts* are a metre, from their nature, adapted to accompany a firm, vigorous step. The equality in respect of quantity between the Arsis and Thesis in the metre, between the stronger and the weaker portion of the rhythmical beat, gives it a staid and measured character. The reason why the Arsis follows the Thesis is, because, by the natural law of the human pace, in advancing a step, the stronger foot remains stationary in order to propel the body; when the impulse is given, the foot follows after it, and does this with the more weight and force, the more the body is accustomed to depend for its motion on that foot principally. For this reason the March Songs of the Greeks were in general Anapæstic; and, agreeably with this arrangement, it is found that, wherever Anapæsts occur in Greek Tragedy, they accompany a steady pacing or march. This may be proved to be the case almost without exception. It is in

* Bekker, in his Ed., has the line with the Choriambus.

In *Aristoph. Pac.* 376, the reading in most of the Editions is, *ἀλλ', ὁ μέλι', ὥπε δίος ἀμαλδυθήσομαι*. Hermann *de Metris*, p. 161, quotes this verse and says, that "Aristophanes sometimes uses a *Proceleusmaticus* instead of an *Iambus*." If he had done so, both the *time* and the *rhythm* would have been violated, as the *Procl.* is not *isochronous* with the *Iambus*. Bekker has edited the line correctly. *ἀλλ', ὁ μέλ' ὥπε*

τοῦ δίος ἀμαλδυθήσομαι. See *Lexicon, Part I.* under *μέλις*.

Anapæsts that the chorus sings at its entrance, at its exit, and when it moves towards a person or accompanies him. Every where they remind us of those marches or battle songs of the old Dorians ($\epsilon\mu\varepsilon\alpha\tau\eta\gamma\iota\sigma$ παιάνει), the very acclamation in which ($\dot{\epsilon}\lambda\varepsilon\lambda\varepsilon\tilde{u}$, $\dot{\epsilon}\lambda\varepsilon\lambda\varepsilon\tilde{u}$) accorded with the Anapæstic rythm in which they were composed. In those long series of Anapæstic systems which we find at the beginning of the *Persians*, *Suppliants*, and *Agamemnon* of Æschylus, we may, perhaps, see the original form of the Parodos, strictly so called; that is to say, of the entrance of the chorus into the orchestra, drawn up in regular form, by rank and file."—Müller's *Eumenides*, p. 70.

The feet admissible into *Anapæstic* verse are the *Anapæst*, the *Spondæus*, and the *Dactyl*.*

1. Of Anapæstic Dimeter.

1. The *Anapæstic Dimeter* is divided into two *Monometers*, the first of which ought always to terminate with the word, except in long compounds; thus,

$\ddot{\eta}\chi\omega \delta\omega\lambda\chi\tilde{\eta}\tilde{s} \tau\acute{e}gma \kappa\varepsilon\lambda\varepsilon\tilde{u}\thetaou$

$\Delta\iota\mu\varepsilon\iota\psi\acute{a}\mu\varepsilon\nu\sigma \pi\beta\acute{o}s \sigma\epsilon, \Pi\mu\omega\eta\theta\tilde{u}.$ Æschyl. Prom. 292.

$\kappa\acute{a}\iota \mu' \mathring{o}\vnu\tau\epsilon \mu\varepsilon\lambda\gamma\lambda\omega\sigma\sigma\iota\sigma \pi\varepsilon\theta\tilde{u}.$ Id 179.

2. This rule is not observed in an *Anapæstic Catalectic* verse, or the *Paræmiac*, which always terminates a series of Anapæsts. But in this verse the foot preceding the cæsural syllable ought always to be an *Anapæst*; ‡ thus,

$\pi\tilde{a}\nu \mu\iota \phi\beta\acute{e}\varepsilon\delta\delta\acute{v} \tau\acute{d} \pi\beta\acute{o}\sigma\acute{e}\pi\pi\acute{o}.$ Æschyl. Prom. 127.

$\chi\acute{e}\tilde{\gamma}\tilde{\zeta}\omega \delta\iota\alpha\pi\alpha\pi\tau\delta \dot{\alpha}\kappa\tilde{o}\tilde{u}\sigma\acute{a}.$ Id. 291.

* The basis is the *Spondæus*, the first syllable of which, being resolved, gives the *Anapæst*; the second, the *Dactyl*.

† In the above line the cæsural pause falls between the compounds. In the following line an Anapæst follows a Dactyl. This scarcely ever happens when they are in the same Dipodia:—

$\text{I}_\sigma^o \text{ } \text{A}\gamma\mu\varepsilon\mu\nu\sigma\sigma \text{ } \text{i}\chi\epsilon\tau\iota\sigma \gamma\mu\acute{a}\tau\pi\acute{a}.$ Eurip. Hec. 144.

There is here a concourse of four short syllables, which renders the verse somewhat inharmonious.

‡ There are a few violations of this rule in the *Agamemnon* of Æschylus, which, however, admit of change; and one in the *OEd. Tyr.* of Soph. 1311. $\text{I}\acute{\omega} \delta\tilde{a}\mu\sigma\sigma, \text{i}' \dot{\iota}\tilde{\zeta}\tilde{\eta}\lambda\sigma\sigma.$

3. In the *Anapæstic Monometer*, which is interposed occasionally to break a long series of Anapæsts, the first foot is sometimes, with the Comic Poets, a *Procelesmaticus*, which is isochronous with an *Anapæst*; thus,

Χθῶν σεσάλευται. *Aeschyl. Prom.* 1117.

διὰ σὲ δὲ φοιτᾶν. *Aristoph. Nub.* 914. See Eq. 503. Av. 688.

4. In the arrangement of the feet in *Anapæstic Dimeters* the Poets seem to have been guided very much by the ear, and the nature of the subject. When it is grave and solemn, the *Spondæus* is most frequently used.

2. Of *Anapæstic Tetrameter*.

1. This verse consists of *seven feet* and a *Catalectic* syllable, and is divided into *two Dimeters*, the last of which is *Catalectic*. Besides the *Anapæst* and the *Spondæus*, the *Dactyl* is admissible into the *first three* places and the *fifth*; thus,

ἢδη πότ' ἀναβλέψας εἶδες νεφέλην Κενταύρων ὄμοίαν; *Aristoph. Nub.* 345.

οὐδὲ Κλεώνυμον, οὐδέ Θέωρον; καίτοι σφοδρὰ γ' εἴσ' ἐπίορχοι. *Id.* 399.

2. An *Anapæst* must always precede the *Catalectic* syllable; and the first Dimeter must always terminate with a word, which must be neither the *Article* nor a *Preposition*; this forms the Cæsural pause after the fourth foot; as,

Αἰχνιά γε καὶ Διπολιώδη, καὶ τεττήγων ἀνάμεστα. *Aristoph. Nub.* 982.

3. The Cæsural pause is sometimes after the elision of a letter:

οὐδ' ἂν θύσαιμ', οὐδ' ἂν σπείσαιμ' οὐδ' ἐπιθείην λιθάνωτον. *Id.* 425.

Anapæstic Verse follows, in general, the rules for Hexameters and Pentameters, (not *Iambic Trimeters*, as some suppose, for there is no affinity between them), with regard to the position of vowels before mutes and liquids, and the *hiatus*. A long vowel or diphthong is made short before another vowel; and sometimes even in the middle of a word.*

* In the shortening of vowels and diphthongs, *Anapæstic* verse differs from *Hexameter* and *Pentameter* in two respects. In the former, diphthongs are shortened in the *middle* of words, and long vowels in the first syllable of the foot (*Anapæstic*.) In the latter, never. See *Dissertation I.* The same kind of elisions occur to prevent a hiatus as in *Hexameter* verse; thus,

"Οτι βρευθέει τ' ἵν ταισιν ὁδοῖς καὶ τῷ φθαλμῷ παραβάλλει. *Aristoph. Nub.* 361.

τὼ Θησείδα δ', ὅζω Ἀθηνῶν. *Eurip. Hec.* 122.

ἢ παρδάλει, ἢ λύκῳ, ἢ τούργῳ; *Aristoph. Nub.* 346.

οὐ γὰς ἐκεῖναι γ' εἰσὶ τοιαυταί. *Id.* 341. *See v.* 373.

τᾶντ' ἄρα καὶ τῷ νοματ' ἀλλήλοιν, Βροντὴ καὶ ποσδὴ ὥμοιων. *Id.* 393.

σκέψαι τοι νῦν ἀπὸ γαστρίδιου τυννούσουτοῦ οἵα πέποδας. *Id.* 391.

In the last verse the *ou* of *τυννούσουτοῦ* must be made short before the *t*, which here also loses its usual time, as the *oī* of *οἴα* cannot be shortened.

In *Anapæstic Dimeters* the last syllable of each verse is not common, but has its quantity regulated as if it occurred in any other place of the verse; e. g. if the word beginning the next verse commences with two consonants, or a double consonant, the last syllable of the preceding is long. If the last syllable is short, and the next word commences with a vowel or a single consonant, it remains short; *as*,

Βροντῆς, ἔλικες δ' ἐκλάμπουσι

Στεροπῆς. *Æschyl. Prom.* 1118.

Τῆς πολυτέκνου Τηθύος ἔχγονα,

τοῦ — *Id.* 140.

The last word of the verse, ending with a short vowel, has that vowel elided when the next verse begins with a vowel or diphthong; *as*,

πατρὸς Ὄκεανοῦ δέρχθητέ μ', γίδεσθ'

Οἴώ δεσμῶ προσπορπατός. *Id.* 143.

This is technically called *συνάφεια*.

A Tabular View of Anapæstic Tetrameter Metre.

1.	2.	3.	4.	5.	6.	7.	
υ υ -	υ υ -	υ υ -	υ υ -	υ υ -	υ υ -	υ υ -	υ
- -	- -	- -	- -	- -	- -	υ υ -	υ
- υ υ	- υ υ	- υ υ	- υ υ	- υ υ	υ υ -	υ υ -	υ

The double line marks the place of the Cæsural pause.

IV. OF HEXAMETER AND PENTAMETER VERSE.

1. The feet admissible into *Hexameter verse* are the *Spondeus* and the *Dactyl.**

* In every kind of Dactylic verse, the *Spondeus* ought to be considered the *basis*: as the *Dactyl* is formed from it by the resolution of the last syllable.

2. In Homeric Hexameters *Dactyls* prevail more than *Spondees*; but the last foot is always a *Spondaeus*: The *Spondaeus* is also found more frequently in the *fifth* place than in Latin Hexameter verse.

3. The *Penthemimeral* Cæsura is most commonly observed; sometimes also the *Hephthemimeral*: and in a few instances three Cæsural syllables are found; as,

Μῆνιν ἔειδε, Θεά, Πηληγάδεων Ἀχιλῆος. *Il. i. 1.*

Εἰ δὴ ὁμοῦ πόλεμός τε δαμῷ καὶ λοιπῷς Ἀχαιοῖς. *Id. i. 62.*

4. Instead of the *Penthemimeral* Cæsura, a *Trochæus* of the whole word, or of the last two syllables, is found, forming the first two syllables of a *Dactyl*;* as,

"Η τ' ὀλίγην μὲν πρῶτα κορύσσεται, αὐτὰρ ἔπειτα. *Il. iv. 442.*

Αὔτις, ἔπειτα πέδονδε κυλίνδετο λᾶας ἀναιδῆς. *Odyss. xi. 597.*

5. In Hexameter verse, as used by the Pastoral Poets, the Cæsural pause at the end of the *fourth* foot is generally observed, which foot is then always a *Dactyl*; as,

"Αδυ τι τὸ ψιθύρισμα, καὶ ἡ πίτυς, αἰπόλε, τήνα. *Theocr. Idyll. i. 1.*

6. In the description of great and sublime objects, Homer frequently has a Cæsura in the sixth foot, followed by a monosyllable; as,

Γαῖαν ὄμοῦ καὶ πὸντον ὅρώγει δ' οὐρανόθεν νύξ. *Odyss. v. 294.*

Dat latus: insequitur cumulo præruptus aquæ mons. *Virg. AEn. i. 105.*

7. Long vowels or diphthongs terminating words, before other

* This rule is very seldom violated by Homer. The same may be stated of Apollonius Rhodius. As Latin hexameter verse was evidently formed upon that of the Greeks, I examined a large portion of the 1st Aeneid of Virgil, to discover whether that poet had adhered to the Homeric rule.

The *Trochæus* does not seem to occur so often in Virgil as in Homer. It is often formed by the last syllable of the word and the conjunction *que*; as,

Eurum ad se Zephyrumque vocat; dehinc talia fatur. *AEn. i. 131.*

Jamque faces et saxa volant: furor arma ministrat. *Id. 150; See 195.*

The following exhibits a violation of the rule:—

Despiciens mari velivolum, terrasque jacentes. *AEn. i. 224.*

A very few others occur; but it may be asserted that the rule was generally observed.

initial vowels or diphthongs, are generally found in the *third, fourth, or fifth foot.*

SPECIAL RULES.*

1. A long vowel or diphthong at the end of a word, before another vowel or diphthong, is always *short*, except in cæsural syllables.

2. A long vowel or diphthong at the beginning or in the middle of a word, before another vowel or diphthong, is always *long*.

3. A long vowel or diphthong preceding a short vowel at the end of a word, elided before another vowel, remains *long* before that vowel.

4. A vowel, naturally short, is frequently made the first syllable of a foot, whether at the beginning of a verse, or as the first syllable of a word, or in the middle of it, in consequence of requiring the lengthened tone of the voice upon that syllable to preserve the metrical rythm.

5. A syllable, naturally short, when it happens to be the *cæsural*, is, for the same reason, made *long*.

6. The conjunction *καὶ* is very seldom the first syllable of a foot before a word beginning either with a vowel or a diphthong.

7. The diphthong of the Ionic genitive in *οἰο* is always the first syllable of a *Dactyl*, unless at the end of the line.

OF PENTAMETER VERSE.

Pentameter verse is used alternately with *Hexameter* in Ele-giac Poetry.

With the Tragic Poets the first foot is generally a *Dactyl*; with others, either a *Dactyl* or a *Spondæus*; the second, either a *Dactyl* or a *Spondæus*; then a cæsural syllable; and lastly, two *Dactyls* with a cæsura; *thus*,

'Ιλίω αἰπεινῷ Πάρεις οὐ γάμον, ἀλλά τιν' ἄταν

"Ηγάγετ' εὐναῖσαν εἰς Θαλάμους Ἐλέναν. *Eurip. And.* 103.

Ψυχὴν καὶ θυμὸν τλήμονα παρθέμενος. *Tyrtæus*, iii. 18.

Γίγνεται, οὐτ' αἰδώς εἰσοπίσω τελέθει. *Id. i.* 12.

* See these Rules illustrated and explained in *Dissertation I.*

Of Logaædic Verse.

1. This verse commences with *Dactyls*, and terminates with
a *Trochaic Syzygia*; thus,

μήτε πατρῶον ἵκοιτ' ἐς οἴκον. *Eurip. Hec.* 937.

πυρφόρος ὁς τέτε μαινομένης ξὺν ὄρμῳ. *Soph. Antig.* 130.

2. Sometimes *three Trochees* terminate the verse; as,

ῷ πόλις, ὥ γενεὰ τάλαινα· νῦν σε. *Soph. El.* 1413.

Of Sapphic and Adonic Verse.

The first foot of this verse is always a *Trochæus*; the second, with Sappho, sometimes a *Trochæus*, more frequently a *Spondæus*; the third a *Dactyl*,* and the last two a *double Trochæus*. The fourth line consists always of a *Dactyl* and a *Spondæus*; thus,

Εἰς Ἀργοδίταν.

Ποικιλόφρον, ἀθάνατ' Ἀργοδίτα
παῖς Διὸς δολοπλόκε, λίσσομαι τε,
μὴ μ' ἄσαισι, μηδ' ὄνισαι δάμνα,
πότνια, Συμόν.

καὶ γὰρ αἱ φεύγει, ταχέως διώξει, 21.
ἔνθε μοὶ καὶ νῦν, χαλεπᾶν τε λῦσον.—25.

* In the imitation of this verse by Horace the *second* foot is always a *Spondæus*, and the *first* syllable of the *Dactyl* is almost always the Penthemimeral Cæsura; thus, B: i. Ode 2:—
Jam satis terris nivis atque diræ—

In Ode x. l. and Ode xii. l. instead of the Penthemimeral Cæsura there is a *Trochæus* of the two last syllables of the word; thus,

Mercuri, facunde nepos Atlantis.

Quem virum aut heroa lyra vel acri.

* * For the structure of other kinds of Verse, see Bishop Maltby's *Thesaurus and Gradus*, and the *Prosodia Græca*, 4th Edit.

DISSERTATION I.

AN INQUIRY INTO THE VERSIFICATION OF HOMER, AND THE USE OF THE DIGAMMA IN HIS POEMS.

A CONSIDERABLE number of years ago, I published the result of my inquiries into the *versification* of Homer, and the use of the *Digamma* in the *Iliad* and *Odyssey*. I believe that my opinions have not been generally adopted, partly through reverence for great names, who had supported the doctrine of the *Digamma*, and partly from ignorance of the original structure of the Greek tongue, and the peculiar nature of Homer's versification. For a long period other avocations prevented me from again examining the subject with all that care which its importance demanded. From casual readings, however, of the *Iliad* and *Odyssey*, I became more and more confirmed in my original opinions, and resolved, in consequence, to devote some leisure time to a more extended examination of the principles upon which Homer's verse seems to have been constructed.

I shall not enter upon the question, so much agitated by Wolf and other German critics, whether the *Iliad* and the *Odyssey* were the productions of one author, or whether they were made up from the scattered Poems of the Rhapsodists, who sung of the war of Troy and the wanderings of Ulysses; because, I believe, the latter theory is now generally exploded, as the internal evidences are so strong in favour of the former. That there are interpolations, can scarcely be denied; but these will be found, upon a close examination, to be comparatively few in number.

It is well known that every Chief as well as distinguished family in Greece had their own Bards, just as among the ancient Chieftains of Scotland, whose duty it was to celebrate the deeds of their ancestors.* As some of the most distinguished among them had been engaged in the Trojan war, their exploits were handed down from one generation to another in the songs of their Bards, and thus formed a kind of poetical family history. Homer, who seems to have travelled over all parts of Greece as a wandering minstrel, must have met with a welcome reception at the court of every prince whom he visited; and he would, of consequence, when exhibiting his own powers as a poet, hear the recitations of the family Bards recounting the gallant deeds of the ancestors of the Chief. From these family legends he seems to have composed both the *Iliad* and the *Odyssey*, skilfully combining the detached pieces into one whole, and working them up in such a manner, by the power of his genius, as to give them one uniform colour and appearance.†

But it is supposed that the language and dialect which Homer used were rude and uncultivated, when compared with the same language as it appeared in the works of later writers. If we had possessed, as in our own country, a regular series of authors from the time when the language began to be first cultivated, to enable us to mark the various changes and improvements which it underwent, we could then have formed a judgment how far such opinions were correct. But unfortunately we have no documents of this kind by which to judge of Homer's language. He appears all at once, the first as well as the greatest of poets, as if fortune had determined that he should stand alone, the object of general admiration, and had sunk in the ocean of oblivion every monument that might have contributed to raise him to the summit of greatness. But we are not, on this account, to suppose that the literature of his country, whatever it was, had not been cultivated to any extent—that the language was neither refined nor polished, or that poets of considerable eminence had not existed to point out, by their example, the path which he so successfully trode. Though a veil

* In the *Odyssey*, xiv. 28, Demodocus, the minstrel bard of Alcinous, is styled θιης ἀσιδός.

† A careful reader of the *Iliad* will observe that several books are devoted to a description of the achievements of individual heroes. In Book v. Diomede distinguishes himself; in Book xi. Agamemnon.

of mystery still hangs over the place of his birth, it is generally supposed that he was a native either of Asia Minor or of one of the Ionian Islands, and that the dialect he chiefly used was the Ionian.* It is evident, from the testimony of the best informed historians, that the inhabitants of that quarter of Greece, as well as of Thessaly and Thrace, were, at a very early period, far advanced in civilization, in a knowledge of commerce, the arts, and particularly of poetry. The names of Thamyris, Olen, Orpheus, Musæus, and Eumolpus, are recorded as the fathers of Grecian poetry, and even of philosophy and religion; and though some doubt may be entertained whether all of them were prior to Homer, there can be none respecting the first, since he is represented by that poet himself as having contended with the Muses.† The current of Grecian civilization evidently flowed from Thessaly, Thrace, Lycia, and Phrygia, as well as from Phœnicia and Egypt, and carried with it the knowledge and arts which had been previously established in those countries. But it is evident, from many circumstances which occur in Homer's poems, that none of the arts had kept equal pace with poetry. The praises of the gods and heroes were celebrated in verse. The laws of the ancient legislators were communicated through the same medium. Even maxims of morality, as well as the history of events, were recorded in the poet's song, and recited to the people by a class of men who wandered about from place to place, with the view of instructing and delighting their hospitable entertainers. Was it surprising then that the language of poetry should have been cultivated, even before Homer's time, to a great extent, in the more enlightened parts of Greece, when the other arts, which have no natural connection with it, had made far less progress? Great facility was afforded for this purpose by the nature of the Greek language. Its expressive sounds — its varieties of flexion — its wonderful aptness for combination, and its singular felicity for characterising every object of nature, from the study of which it might be said to have sprung, rendered it peculiarly susceptible

* I have some doubts if Homer was a native of Asia Minor. Whoever attends to his descriptions of natural scenery and natural objects, will find that these are far more accurate and minute in the *Odyssey* than in the *Iliad*; the scene of the former being generally in Europe and the west of Greece, and that of the latter in Asia. I would, therefore, be inclined to infer that he was a native either of one of the Ionian Islands, perhaps Ithaca or Corcyra, or of some place in the adjoining continent.

† *Iliad*, B. ii. 595.

of improvement, particularly in that art which was cultivated with the view both to instruct and please. To suppose either, on the one hand, that Homer brought it to that degree of perfection in which it appears in his poems,—or on the other, that the state in which we now find it, is not, with a few corruptions, the same as he employed it, but that it was greatly modernized after his time,—seem to be equally destitute of foundation. Its elementary parts must have been combined, modified, and varied in different ways by the elision both of consonants and vowels: its compound terms must have been rendered less rugged when united together, and its character for the uses of poetry, and as adapted to all its rules, must have been previously fixed. That he showed its powers and its endless variety to a greater extent than any preceding poet, is almost unquestioned; and that he freely employed, what scarcely any other language could have allowed, shades of dialect spoken by contiguous tribes, may perhaps be admitted with some limitations: For, as I shall afterwards endeavour to show, there is much less variety of dialect in Homer than is commonly supposed. Still he found the poetical style in a high state of improvement, retaining, however, in a few instances, vestiges of the rude state from which it had sprung.* How else can we account for that vast variety of single and compound epithets, by which the minutest, as well as the greatest objects, are characterised—for those nice discriminations in matters pertaining both to body and mind, and that happy application of terms derived from material objects to abstract and imaginary qualities, if not only the language, but many of the useful and ornamental arts of life, had not been successfully cultivated? For language borrows its form from the face of nature and the arts of man, multiplies its terms as these are varied and extended, and acquires its polish and refinement by a constant endeavour to unite copiousness with harmony. I think it may be asserted with truth, that the Ionian dialect, which he chiefly used, had been refined as much as possible by the elision of consonants and the bringing together as many vowels as were consistent with the structure of the component parts of words and the harmony of sound. This practice, which is common in every language, was carried to a far greater extent in that of the

* I mean the terminations φ_i , ϑ_a , ϑ_e or ϑ_{ev} , and δ_i .

Greeks than in those of barbarous nations, where a multiplicity of consonants are to be found unfavourable for combination, and where the constituent parts of many words cannot be discovered in consequence of the numerous elisions that took place. How far such elisions were admitted in the language which Homer used, may be a curious and not unprofitable inquiry, but cannot in any shape, I imagine, affect the structure of his verse, as they must all have been made at a period long prior to his time.*

It has been supposed, however, from certain peculiarities in his versification, that he must have used what was called the *Æolic* digamma, which, though not found in the modern editions of his poems, nor perhaps in those copies of them formerly circulated through Greece, and revised by the Alexandrian grammarians, is thought essential to the structure of some parts of his verse. That the *Æolians* used such a letter is evident from the assertion of several ancient authors; but till it can be satisfactorily proved that Homer chiefly used the *Æolic* dialect—that the digamma, if he did use it, was not a vowel sound, but always possessed the power of a consonant, and that it is essentially necessary for his versification—I must be permitted to withhold my assent from such an opinion. I have already said that the dialect which Homer chiefly used was the Ionic, and not the *Æolic*; of this we can judge only from the character of the two as they are found in inscriptions, on monuments, or in the writings of the ancients. Every scholar knows

* Mr. Payne Knight, both in his Analytical Essay on the Greek Alphabet, and Prolegomena to Homer, has, with a great deal of learning and ingenuity, endeavoured to show that Homer's language was not, in many instances, such as we now have it in the editions of his works. In this I partly agree with him, but upon rather different principles. His inquiries, if my opinion be correct, go back to a period of the language prior to Homer's time. To proceed with effect in such an inquiry, I apprehend we must try to discover the elementary parts of the language, not merely the letters, which Mr. K. has treated of with much ingenuity, but also of the original parts of words. Their combinations should be traced, if possible, to their constituent parts; above all, the terminations both of nouns and verbs† should be attempted to be explained, because I am convinced that they were originally separate and independent words, with distinct acceptations. To discover the modifications they underwent, when brought into combination with other words, and the superadded idea they were calculated to convey, would be both amusing and instructive. It is to such purposes the digamma may be rendered useful, but in no degree, I apprehend, to the language as used in the time of Homer.

† I have endeavoured to point out the origin of the terminations of nouns and verbs in a work, entitled, "An Inquiry into the Structure and Affinity of the Greek and Latin Languages," &c. Edin. 1827.

that there are but few remains of the Æolic dialect now to be found, and those specimens of it which still exist, with which we can compare the poems of Homer, bear a very different appearance from his language. I allow, indeed, that some peculiarities ascribed to the Æolic dialect are to be found in Homer; but the same may be said of the Attic; for it is evident that all these dialects bore, at an early period, a much nearer affinity to each other than they did afterwards, when spoken by different people who had made greater or less progress in literature and the arts. The decided character of Homer's language appears to me Ionian, if I may be allowed to compare it with that of Herodotus.* There are, no doubt, distinctive differences between the two, but not more than may be supposed to have taken place during the long period that intervened from the time of the former to that of the latter, and between the language of poetry and prose.—But, it may be said, though it could be proved that Homer used the Ionic dialect, still the digamma appears under another shape with equal power: For, according to Dawes, in his *Miscellanea Critica*, pp. 119, &c. the Ionians used the letter *Vau*, with the power of a consonant, instead of the Æolic digamma. This, I imagine, can be supported by no good authority whatever, and is, in fact, only a slight change in the pronunciation of the letter, which the supporters of the digamma, in modern times, uniformly suppose to have had the power of a consonant. In answer to this, I shall here quote a passage from the Appendix to the same book, which appears to me to convey a correct idea of the original use and subsequent disappearance of any letter of the kind:†—“Atque,” says the late Bishop of St. David’s, “de hac re verba Francisci Wise proferre liceat. Cum antiqua dialectus paulo emolliretur, atque alphabetum elementorum numero augeretur, digamma F negligi coepit; et antiquam in desuetudinem prorsus abierit, forma ejus facta fuit mutila; ita ut superior linea tolleretur, hoc modo, F; vel quando βουστροφηδὸν scribebant; sic Π. *Utrumque* enim signum *aspirationem* notasse arbitror; et minime mihi persuadere possum nempe posteriorem notam priori contrariam sonuisse; namque nihil erat cur lenis syllaba ita distingueretur.” Those marks which are found on ancient inscriptions, and have been supposed to indicate the Æolic digamma,

* See Dr. Bentley’s Dissertation, p. 228.

† P. 345.

or, according to Dawes, the Ionic *Vau*, are the indications of that rough breathing, which was at first, perhaps, wholly guttural, but afterwards softened to the breathing of the letter *H*,* and lastly to the spiritus asper which succeeded it. Even the changes which the form of that character underwent, are sufficient proofs of its nature and use. The aspirate was abbreviated into the form of *F*, the half of the *H*, for the sake of despatch; it afterwards assumed a crescent shape *E*, and, lastly, was diminished to the small figure of the spiritus asper, †. But even though the digamma or Ionic *Vau* had been used by the Greeks, still I assert that it must have disappeared before the time of Homer; because it is evident, as has already been stated, that his language has every mark of high cultivation, and of a systematic endeavour to exclude a multiplicity of consonants. As many vowels appear to have been brought together as was consistent with the harmony of sound; and, in several instances, particularly in some compound words, they were embodied so close, by the elision of consonants, as to render it difficult, if not impossible, to discover their component parts. From this studied harmony, the result of many changes and improvements in the structure of the language, arose that sweet and flowing tone of the Ionic dialect so conspicuous in Homer and Herodotus. It is altogether at variance with its character, to suppose the digamma was ever used but as a vowel sound. To introduce it as a consonant, either with the power of *F* or *V*, would be, in my opinion, to barbarise the language, and instead of representing it in the state in which Homer used it, to bring it back to those uncouth and harsh sounds, which probably characterised it when first introduced into Greece by the wandering Pelasgi from their Scythian deserts.

That the Æolians used such a letter as the digamma, and continued to use it longer than the other Greeks, is not improbable: but before the supporters of this doctrine make anything of their argument, they must show what was the particular cha-

* They appear to me to have been used in a similar manner with the Roman *H*, indicating a certain sound, but possessing no power as a consonant in poetry. In many of the most ancient inscriptions, particularly in that found on the promontory of Sigæum, written in the most ancient manner (*βουστρεφηδὸν*), the *H* is used as an aspirate.† It is found also with the same power in many of the inscriptions on the monuments brought to this country by the late Lord Elgin. Among these is the inscription on the pillar found on the promontory of Sigæum, and others probably of a more recent date.

† This monument, according to Lanzi, was erected about the year 550 B.C.

racter of that letter among the Æolians. In this they are not all agreed — some supposing it to be the same as *ou*, as is most probable — others of *f*, or *v*. In support of the former, may be quoted the opinion of Dionysius of Halicarnassus, in his 1st book of the Roman History: he compares it with the sound of the *ou* diphthong in the name of the town Οὐελία, commonly written *Velia*. He also shows that the form *F* and the Latin *V* were pronounced in the same manner: so that if this account be correct, neither the digamma nor the Latin *V* should have the decided sound of consonants, but rather of the diphthong *ou*.*

* “The digamma,” says Mr. Knight, Analytical Essay, p. 11, “was certainly pronounced rather as a simple aspirate than as an aspirated consonant, and differed from the common note of aspiration, in the impulse which caused the forced expiration being given from the throat rather than from the tongue and palate.”—“It is generally supposed among the learned at present, that the digamma was pronounced like our W, for it corresponded to the Latin V, the sound of which was certainly the same.”—“Negat autem Priscianus,” says the same author, § 85, Prolegom. in Homerum, “digamma nisi vocali, atque ei in principio vocis præponi posse, unde apud Æoles in β transisset quoties ab φ inciperet dictio, quæ aspirari solita esset, ita ut ΡΗΤΩΡ, ΒΡΗΤΩΡ, dixerint.” Lib. i. p. 547.

From all that I have seen and read of the digamma, I consider the account given of it by the late Bishop of St. David's, in his Strictures on Dr. Marsh's Horæ Pelasgicæ, the only one rational and tenable, and consistent with the description of it by ancient authors. Dr. Marsh appears to have totally misunderstood its nature and power,—“There is reason to believe that the very epithet ψιλον was given to V in its quality of *consonant*. This epithet implies the existence of some cognate letter, which in reference to V was δασν; for except in respect to a cognate letter, there was neither need nor ground of distinction.”—Dr. Burges observes, “ψιλον in epsilon appears to me to be said, not in reference to another letter, but to a different state of the *same* letter, and in its quality of *rowel*. There are three letters in the Greek alphabet thus discriminated: Ο μικρον opposed to Ο μεγα, which was larger in figure and longer in sound than the simple letter; Ε ψιλον (single or short E) opposed to Η, that is long E, or double E, ΕΕ, F Ι, and EI; and thus V ψιλον (single or short U) opposed to W or double U. The Digamma, though it resembles a double γαμμα, was in fact a double Vau, one being placed on the other; διπταις ἵπι μιαν ὄρθην ἵπιζεν γυναικειον πλαγιαις, as Dionysius says of the figure of the letter.” He afterwards adds, “We learn from Priscian that the Æolic letter was called Vau before it was called Digamma. The name of Vau was derived from the Hebrew alphabet, where it possesses the same sound that Priscian assigns to it. As the ancient *name* of the letter differed from the modern, so no doubt did the figure. The modern name originated in its altered figure, a double Vau, which was called by the Greeks a double γαμμα. The single Vau must have preceded the double Vau and double γαμμα. It was called by the Æolians Vau from its sound, and Digamma from its figure,” &c. I would recommend the whole tract as containing by far the best account of this now very *important letter*, which the Greeks appear to have thought so little of, that they very early excluded it from their alphabet.

To the important observations of Dr. Burges, quoted above, may be added the following, which appear to me decisive of the sound of the Roman V.—“Cum Marcus Crassus exercitum Brundisii imponeret, quidam in portu caricas Cauno advectas vendens, Cauneas, clamitabat. Dicamus si placet, nionitum ab eo Crassum, careret, ne iret.”—Cic. de Divin. ii. 40.

— “Ex

In confirmation of this opinion, we find many of the Greek writers in the reign of the Cæsars, and most of the Byzantine historians, employing this sound in such words as Virgilius, Οὐιργίλιος. Valerian, Οὐαλέριον. Severus, Σεούνηρος, &c.—But unless it can be shewn, beyond the possibility of a doubt, that Homer used the Æolic dialect alone, it may be asserted with equal confidence, that he used, instead of the digamma, the letter B, which was commonly employed instead of it by the Lacedæmonians, either of Doric or Æolic origin, or the letters Π and Φ, which were used by different people to suit their organs.* If we may admit the testimony of Hesychius, the letters Β and Γ were frequently employed by different tribes, instead of the digamma; but if we were to insert them in every place where that letter is supposed to have been excluded in Homer's verse, we would render it utterly harsh and unmusical.

I conceive the argument to have very little weight, which rests upon the Latin V being used instead of the digamma, in several words derived from the Greek. We have no conclusive evidence from history that the Æolians ever sent any colonies into Italy. These colonies rather seem to have been wandering tribes of the ancient Pelasgi,† who carried over with them their barbarous pronunciation, and retained it‡ even after their language was incorporated with that of the original inhabitants. Their language was no doubt the same with that spoken by those who remained; but the latter, through some accidental causes, cultivated the arts of life, and carried on commerce with

—“ Ex hoc genere sunt, ut diximus, cottana et caricae, quæque conscendentia navim adversus Parthos om̄en fecere M. Crasso, venales prædicantis voce *Cauneae*. ”—Plin. N. H. xv. 19.

From these passages, it must be evident to every one, that *Care ne eas* and *Cauneas* were pronounced exactly in the same manner, the *v* in the one before the vowel, and the *u* in the other, being considered nearly or altogether convertible sounds. There seems to have been this difference between the *v* and the *u*, that the former was always pronounced before a vowel, with the sound of the Greek *ov*, or English *oo*, as in *good*, with a *slight aspiration*; the other always before a consonant, without the least aspiration, and with a more open sound.

* See the Bishop of St. David's “ Annotationes in Dawesii Miscell. Crit.” p. 344; and Letter to the Bishop of Durham, p. 19.

† Dionysius Perieg. ii. t. 347. Plin. vii. c. 56.

Τυρρηνοὶ μὲν πξῶτ', ἵπι δὲ σφῖσι φῦλα Πελασγῶν
Οἵ ποτε Κυλλάνηθεν ἐφ' Ἐσπερίνην ἀλλα βάντες,
Αὐτοὶ νηὸν αντο σὺν ἀιδούσι τυρρηνοῖσι.

See Eustathius on this passage, as quoted by Foster in his Essay on Accentuation, &c. p. 68. See also Plin. iii. c. 5.

‡ See Lanzi, vol. i. pp. 185.-6.

different people, farther advanced in civilization and refinement, and of consequence improved their vernacular tongue, long before the former emerged from barbarity. Nothing differs so much as the pronunciation and orthography of words from one period to another, when a language is in a progressive state of improvement. The diction of Chaucer, of Gawin Douglas, and others of the same period, is very unlike that which was employed by Shakspeare* and Ben Jonson : and theirs again differs from that of Milton, Dryden, and Pope. There can therefore be nothing drawn from the state of any language, while yet in its infancy, to determine certain sounds, and far less to supply imaginary defects in the same language, after it has been refined and cultivated to a high degree. This difficulty increases when the language ceases to be spoken, and can be resolved only by a strict analysis of the poetry of the time, and by establishing certain rules drawn from a careful and extensive induction of particulars, and not by gratuitous assumptions.

But though the supporters of the digamma fail in showing what it really was, what was its power, and how long it existed in the language, they assert that it is absolutely necessary in Homer's verse to sustain the metre, and prevent, in many places, the hiatus of vowels. From the rules which I shall afterwards give, I think it will be evident that the metre does not require its interposition.† To prevent the hiatus in several places, the *v* is added in the same manner as was done by later poets. Had the digamma been originally employed for this

* It appears to me that the situation and character of Homer and Shakspeare were in many points alike. Both were gifted with extraordinary powers, to describe the grand, the beautiful, and the sublime of nature ; to penetrate by instinctive sagacity human character, and to trace the secret and often the apparent inconsistency of human thought and conduct. Both lived at a period when the language of their country was greatly improved, had acquired harmony, and lost none of its strength, and still preserved, in several instances, the venerable air of antiquity.

† If the digamma had ever been used as a consonant before particular words, it is fair to conclude that it would always have continued so, and not occasionally. It would also have remained a fixed letter in the language, like any other consonant, in that state of it especially in which it was used by Homer: neither of which has happened. Whereas, supposing it to have had the sound of a vowel, or a rough breathing, it might be considered only as an organic peculiarity in pronunciation, and would be changed, like all other peculiarities of the same kind, when the language became more improved.

“ Finalmente anche ne Latini e da notare la inconstanza dell' antica ortografia, per cui in una stessa cosa è scritta diversamente.— Il Gori nota lo stesso nelle tavole Latine di Gubbio, dove ERUNT è scritto ERIHONT, ERAFONT, ERIRONT mutandosi le affini scambievolmente.”—See Lanzi, vol. i. p. 141.

purpose, is it likely that a letter so convenient and useful would have entirely disappeared, even in the time of Herodotus, as we find him quoting a line from Homer in which the insertion of the digamma, with the power of a consonant would have ruined the metre?* The line runs thus,

ἔνθ' ἔσαν οἱ πέπλοι παμποίκιλοι, ἔργα γυναικῶν. Il. vi. 289.

As *ἔργα* is one of those words which they say always take the digamma, it must here either be omitted, or the verse so formed as to admit of its insertion. Accordingly, Heynè, who never scruples, when he finds a verse intractable, either to alter it to his views, or to pass a summary condemnation upon it as an interpolation of some later Poet, proposes to read *παμποίκιλα* instead of *παμποίκιλοι*, to the manifest injury of the sense. Besides, had the digamma been used in the manner asserted, it would undoubtedly have been preserved with as much care as those remains of a more ancient state of the language, the terminations *ᾳα*, *ῃῃ*, *δε*, *φι*, &c. which sometimes occur in the Iliad and Odyssey, and were partly retained by writers of a much later period. But as it never seems to have been intended to prevent the hiatus of vowels, the *v* perhaps was used in some instances, both by Homer and other writers, for this purpose.

As the decision of the question depends in a great measure upon the proper understanding of the *hiatus* in epic poetry, I shall endeavour to state my views of it as distinctly as possible. In all poetry, the harmony of the verse depends upon the feet employed, the positions they occupy, and the quantities of the syllables in their metrical arrangement. Every one knows that the feet employed in Epic Poetry are Spondees and Dactyls, the latter being equivalent in point of time to the former. The Spondæus is evidently the basis; but the variation of time in the syllables of words requires that there should be frequently a resolution of the last syllable into two short; and hence the Dactyl. If a long syllable, therefore, has *two times*, a short must have *one only*. In Epic Poetry the natural arrangement frequently requires that a long vowel, occupying two times, should lose one of these times, from its position before a vowel beginning the next word; because, if it did not, the foot would be, not a

* The supporters of the digamma always prefix it to *δς*, *his*. In the following line, the digamma as a consonant would ruin the metre:—

οὐθίστας δὲ ἀρετὴ πρὸς Φον μεγαλήτορα Θυμόν. Il. Σ. 5.

Dactyl, but an *Amphimacer*, which would destroy the harmony of the verse. *Thus*,

Καλῆς ὑπὸ πλατανίστω, ὅθεν ἔειν ἀγλαόν ὕδωρ. *Il. ii. 307.*

pronounced καλες ὑπὸ πλατανίστο, ὅθεν—

The same observation applies to a diphthong, which consists of two times, and which the metrical harmony of the verse requires to lose the last of its vowels; *thus*,

Βαμοῦ ὑπαιξας πρός ἡα πλατάνιστον ὄρουσεν. *Id. 310.*

pronounced Βαμο ὑπαιξας.—

Μυρίοις, ὅσσα τε φύλλα καὶ ἄνθεα γίγνεται ὥρη. *Id. 468.*

It is different, however, when a long vowel or a diphthong forms the *first* of a foot before another word beginning with a vowel; because, from the nature of the verse, the first syllable of the foot must always be long; *thus*,

"Οκτω· ἀτὰς μήτηρ ἐνάτη ἦν, ἦ τέκε τέκνα. *Id. ii. 313.*

"Ηματι τῷ, ὅτε νησίν—*Id. 351.*

'Οτρύνουσ' ἵένας· ἐν δὲ σθένος ὥρσεν ἐκάστου. *Id. 451.*

These are positions not admitted in Attic Poetry, except in Anapaestic verse and the varieties of the Dactylic.

It is scarcely necessary to point out the *elision* of vowels, not less necessary in Epic Poetry than in *Iambic* or *Trochaic verse*. The times of the feet introduced require frequent elisions; *thus*,

Αἰγίδος ἔχουσος ἐρίτιμον.—*Il. ii. 447.*

Every one must perceive that, if the vowels remained, the feet would be altered and the harmony of the verse destroyed. Αἰγίδα ἔχουσα ἐρίτιμον. Instead of two Dactyls we should have

a *Double Paeon primus*.

Homer frequently elides even a diphthong at the end of a word, before the next word beginning with a vowel; *thus*, βούλομ (αι) ἐγώ λάον.—*Il. i. 117.* ζευγνύμεν αὐτὸς δ' ἔντεα δύσετο.—*Il. xv. 120.*

But Homer not only shortens vowels and diphthongs, and elides them when necessary for the harmony of his verse; he frequently also *adds vowels* for the same purpose. Numerous

examples occur in patronymics and in compound verbs; as the former in particular consist generally of five or six syllables, and would be otherwise unmanageable. Thus, in the first line of the first Book of the Iliad:—

Μῆνιν ἀειδε, Θεὰ, Πηληγάδεω Ἀχιλῆος.
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The proper nominative of the patronymic is *Πηληγίδης*, and the genitive, *Πηληγίδεω*, in the Ionic dialect. But this could not have stood in the verse, as it would have formed a *Trochæus* instead of a *Dactyl*. So also *Il.* viii. 267. Στῆ δ' ἄρ' ὑπ' Αἴαντος σάκει Τελαμωνιάδαο. The *α* in both cases is inserted for the sake of the metre.

In verbs the same liberty is taken; but it is always by inserting the kindred short vowel; *thus*, *Il.* iii. 187. Οὐ γα τότ' ἐστρατώντο παρ' ὥχθας Σαγαρίοιο. If a vowel had not been introduced into the verb, the foot would have been a *Trochæus*, and not a *Dactyl*. Even in dissyllable verbs the same epenthesis of a vowel is frequently found; *thus*, *Il.* i. 350. Θῆ ἐφ' ἀλδες πολιῆς ὁρῶν ἐπὶ οἴνοπα πόντου, otherwise a *Trochæus*. This is often done in the verb *εἶπον*; *thus*, *Il.* i. 286. Ναι δή ταῦτα γε πάντα, γέγον, κατὰ μοῖραν ἔειπες. If *εἶπες*, the foot would have been a *Trochæus*.

These observations and examples will now lead us to the proper consideration of the *hiatus*, and to the question, “whether the Digamma was necessary to prevent the hiatus in many places where it occurs?”

The following examples are considered by the supporters of the Digamma to exhibit an *hiatus*, and, therefore, require the aid of that letter as a consonant. I take them chiefly from the 20th and 12th books of the Iliad, Heynè's edit. In b. xx. l. 12, in the common edit. ποίησεν ιδύησοι, *v* omitted, and ιδύησοι digammated, *Fidūήσοι*. l. 37, ἡώνοτο ἀραιαῖ, digam. ἡώνοπο *Faraiai*. l. 81, Λυκάονι εἴσατο, digam. Λυκάονι *Féisato*. l. 116, ὅπως ἔσται τάδε ἔργα, digam.—τάδε *Férga*. l. 201, ἔπει σάφα οἴδα, digam. ἔπει σάφα *Foīda*. l. 343, Ὁχθήσας δ' ἄρειπε, digam. Ὁχθήσας δ' ἄρα *Fēipē*. l. 353, κέλευε δὲ φωτὶ ἐκάστῳ, digam. κέλευε δέ φωτὶ *Fekástw*. l. 379, ἐδύσατο οὐλαμὸν ἀνδρῶν, digam. ἐδύσατο *Foulamὸn* ἀνδρῶν. l. 428, Ἡ, καὶ ὑπόδρα ιδὼν, digam.—ὑπόδρα *Fidῶn*. l. 235, κάλλεος εἶνεκα οὖο, digam. κάλλεος εἶνεκα *Foio*. Book xii. l. 11, καὶ Πριάμοιο ἄνακτος, digam. καὶ Πριάμοιο *Fánaktoς*. l. 40, ἐμάρενατο ίσος δέλλη, digam.

ἐμάργαντο Φίσος ἀέλλη. l. 50, οὐδέ οἱ ἵπποι, digam. οὐδέ Φοι ἵπποι. l. 190, Αῦτις δὲ ἐκ κολεοῦ ἔρυσάμενος, digam. — ἐκ κολεοῦ Φερυσάμενος. l. 385, οἱ δὲ ἄργεις ἀργευτῆρι ἐσικῶς, digam. — ἀργευτῆρι Φεροικῶς. These examples will be sufficient to show what the advocates of the digamma understand as *hiatuses* in Homer's versification; and to prevent which, they assert that the Poet employed that letter with the power of a consonant. Now, a number of similar *hiatuses* occur in every book of the Iliad and Odyssey, where the digamma is inadmissible. I shall give a few examples, which any one may compare with the preceding:— Il. i. 333, αὐτὰρ ὁ ἔγνω. Il. ii. 87, "Ηὕτε ἔθνεα εῖσι μελισσάων ἀδινάων. Heynè says, ἔθνεα has the digamma Φεθνεα; but the hiatus is in ἔθνεα εῖσι. Il. xxiii. 73, ποταμοῦ ἔῶσιν. Il. v. 568, ἔγχεα δένδεντα. Il. x. 93, περὶ δείδια, οὐδὲ. Odyss. ix. 438, ἐρύσσετο ἀρσενα. Odyss. xi. 420, ἥκουσα ὅπα. Il. xx. 205, πω σὺ ἐμοὺς. Il. xvii. 16, τῷ με ἔα κλέος ἐσθλόν. Id. 45, ἀσπίδι ἐν κρατερῇ. Il. xii. 58, ἐνδὲ οὐ κεν ἔει ἵππος. Il. xx. 20, Ἐννοσύγαιε, ἐμὴν. Id. 98, ἀει γὰρ πάρα εἰς. To these might be added many other examples where a hiatus occurs that cannot possibly be obviated by the insertion of the digamma, or by any transposition of the words.

But it is certain that in hundreds of instances, if the digamma were inserted according to the directions of Heynè and others, the versification would be ruined. I shall take my examples in the first instance from the 20th and 12th books of the Iliad, and from the 11th book of the Odyssey.— Il. xx. l. 67. Ποσειδάωνος

Fávanaktos. An Antibacchius in the fifth place! l. 214, ἄνδρες
Fίσασι, the same foot. l. 282, ἔστη, καδὸς ἄχος Φοι, an Amphimacer. l. 311, ἡ κέν μιν Φερύσσεαι, an Antibacchius. l. 343, ὀχθίσας
δὲ ἄρα Φειπτε πρὸς Φον μεγαλήτορα θυμόν, an Amphimacer. l. 422,
δηρὸν Φεκάς, an Antibacchius. B. xii. l. 162, ὕμωξεν τε καὶ Φω
πεπλήγετο μηρὼ, an Amphimacer. l. 317, "Οφρα τίς ὡδε Φειπη, an
Amphimacer;—the common reading is ὡδὲ εἴπη. l. 333, εἰ τινα
Fídoito, a Paeon Primus;—the common reading is εἰ τιν' ἴδοιτο.
l. 367, Ἐσταύτες Δανάους δτρύνετον Φιφι μάχεσθαι, an Amphimacer.
l. 410, ἔστι, καὶ Φιφίμω:—*ιφίμω* is not digammated by Heynè;
but if the first part of the compound is *ιφι*, of which there can

be no doubt, it ought upon his principle to have it. l. 412, πλεόνων δὲ τοι *Fērgyon*, an Amphimacer. *Odysssey*, b. xi. l. 2, Νῆα μέν ἄρ' πάμπερτον *Fērgūssamēn*, an Antibacchius. l. 61, ἀθέσφατος *Fōivos*, an Amphimacer. l. 80, τελευτήσω τὲ καὶ *Fērgēs*, an Amphimacer. l. 145, Ῥηδίδιόν τοι *Fēpōs Fērgēw*, an Antibacchius. l. 161, Ἐς Ἰθάκην; οὐδὲ *Fēides* ἐνὶ μεγάροισι γυναικα, a Paeon Secundus. The common reading is οὐδὲ εἰδες. l. 206, Τρὶς δέ μοι ἐκ χειρῶν, σκῆνη *Fēikeλov*, an Amphimacer. l. 212, Ἡ τι μοι *Fēidawlōn*, an Amphimacer. l. 283, Μινυῆτω *Fīphi Fānaſſeν*, also an Amphimacer. l. 286, Τοῖσι δ' ἐπὶ *Fīphīmēn*. l. 296, Θέσφατα πάντα *Fēipónta*, an Amphimacer. l. 303, λελόγχασι *Fīsa θēoīsi*, an Antibacchius. l. 304, Τηνδὲ μετὰ *Fīphimēdeian*, a Paeon Secundus; — the common reading is μετ' *Iphimēdeian*. l. 362, οὕτι σε *Fēis̄kōmēn*, a Paeon Primus; *Vulg.* οὕτι σ' ἐis̄kōmēn. l. 394, ἐγὼ δάκρυσα τε *Fīdān*, ἐλέησα, a Paeon Primus; *Vulg.* δάκρυσα τ' ἰδάν. l. 431, ἡ δ' ἔξοχα λύγρα *Fēidūnā*, an Amphimacer; 473, μήσεαι *Fērgyon*, the same foot. l. 483, σε ζωὸν ἐτίομεν, *Fīsa θēoīsin*, the same foot. l. 521, κάλλιστον *Fīdōn*, μετὰ, an Antibacchius. l. 541, εἴροντο δὲ κήδεα *Fēkástη*, a Paeon Primus; *Vulg.*—κήδε' ἐκάστη. l. 549, Αἴανθ, ὃς περὶ μὲν *Fēidōs*, περὶ δὲ *Fērgyā* τέτυκτο, a Paeon Primus; *Vulg.*—περὶ δ' ἔργα τέτυκτο. l. 560, Αλλ' ἄγε δεῦρο, *Fānačs*, ἵνα *Fēpōs* καὶ μῆθον ἀκούσῃς, a Paeon Primus; *Vulg.*—ἄναčs, ἵν' ἔπος. l. 603, Παῖδα Διὸς μεγάλοιο καὶ *FHēgs*, an Amphimacer. A goodly number of violations of the metre in a single book! If the Digammatists are true to their principles, they must hold that Homer introduced into his verse, besides the *Spondæus* and *Dactyl*, the *Amphimacer*, *Antibacchius*, *Paeon Primus*, and *Paeon Secundus*.

Prosodians in general are of opinion that the ν ἐφελκυστικὸν, as it is called, was commonly interposed at the end of nouns and adjectives in the dative plural, and the 3d person singular of verbs in the imperfect and aorists, to prevent the hiatus of vowels; as,

Il. xii. 408, ἀντιθέοισι(ν) ἐλιξάμενος : *Id.* 249, ἐπέεσσι(ν) ἀποστρέψεις, where no digamma could be introduced. *Il.* xx. 284, ἐπόρουσε(ν) ἐρυσσάμενος. *Il.* xii. 84, ἐπέτελλε(ν) ἔκαστος. *Il.* x. 132, λιπαροῖσι(ν) ἰδήσατο. *Id.* 173, Νῦν γὰρ δὴ πάντεσσι(ν) ἐπὶ ξυροῦ. *Id.* 186, ἀπό τέ σφισι(ν) ὕπνος ὥλωλεν. *Il.* xi. 106, καὶ ἐλυσε(ν) ἀπόινων. Although this was the practice with the Attic poets, it may be doubted whether Homer ever employed the ν to prevent the hiatus, as the character of his language seems to admit of far more open, or vowel sounds, than that of any subsequent poet, even of those who wrote hexameter verse, and imitated his style and manner : For, if we compare the language of Apollonius Rhodius, perhaps his most successful imitator, we shall not find so many open sounds in his verses. I imagine the ν was inserted by transcribers after the practice of the Attic Poets.

If the account which I have given of the *hiatus* be correct, the digamma will be found to be almost entirely excluded in the books of the Iliad and Odyssey which I have examined. I shall mark the places where it may seem to be necessary for the support of the verse. *Il.* xx. 46, Εροτολογῷ Φίσον "Αρηī — but in *Il.* i. 468, and various other places, the adjective is often εἴσος (δαιτὸς εἴσης.) See *Odyss.* xi. 136. l. 143, ἀνάγκῃ Φίφι δαμέντας. the reading, however, in the *Cod. Harles.*, is ἀνάγκης. l. 183, εἰσὶν γὰρ Φοι παιδες. Here the ν is inserted to make the last syllable of εἰσὶ long, in order that οι might have the digamma. The line is commonly read, εἰσὶ γὰρ οι παιδες' ὁδὲ ἐμπεδος. l. 213, ὅφε^ν εῦ Φειδῆς, which may be read, ὅφεα εῦ εἰδῆς. l. 216, Κτίσσε δὲ Δαρδανίνη, ἐπει οὕπω Φ'Ιλιος ιεἡ. l. 261, ἀπὸ Φεο χειρὶ παχείη — but the ο is the first of the foot, and requires the time of a long vowel. It may, however, be remarked, that very few examples are found of a short vowel being placed as the first of a foot, where there is a hiatus — See l. 278. l. 280, ἐστη Φιεμένη — v. v. 285, 382, 443, σμερδαλέα ΦιΦάχων, similar to 201. l. 399, Αἰχμὴ Φιεμένη. In l. 502 the Imperfect of the same verb occurs where the digamma is unnecessary — Αἴ τ' ἀπ' ἐπισσώτρων ὁ δὲ ιετο κῦδος ἀρέσθαι.

These are all the examples in the 20th book that seem to require the digamma. The whole number may be reduced to three, viz. v. v. 216, 280, 399; bearing no proportion to the number already noticed where the digamma would mar the metre. I shall next give examples from the 11th book of the Odyssey. l. 107,

εῦρητε βόας καὶ Φίφια μῆλα—but the reading should be, βόας τε καὶ Φίφια μῆλα. l. 116, ἀλοχον, καὶ Φεδνα διδόντες—but we often find ξεδνα instead of ξέδνα. See *Odyss.* i. 277. *Id.* ii. 196, &c. l. 192, Πάντη *Foi* κατὰ γουνὸν—read πάντη ξοι. l. 251, Αὐτὰρ ἔγώ τοι εἰμι Ποσειδάων—Here *τοι* must be long without the intervention of the digamma, as *εἰμι* is not supposed to have been pronounced with it. The metre may be remedied by inserting νύ before *τοι*, as it often precedes it, and renders the expression emphatic; thus, Αὐτὰρ ἔγω νύ τοι εἰμι Ποσ—l. 441, ὅν κ' εὖ Φειδῆς—but the reading should be, ὅν κεν εὖ εἰδῆς. l. 575, καὶ Τίτυρν Φείδον—but ον is the cæsural syllable, and therefore takes the increased time; so, l. 601. Εὔδωλον· αὐτὸς δε—Here there can be no digamma. In the whole of this book there seems to be but *one solitary* example requiring the digamma, viz. l. 192; and even that may be expunged by adopting the Homeric use of the Dative ιοι. See *Odyss.* iv. 643, and *Il.* xiii. 495, &c. Let any one compare even the whole of the examples given above with the number of instances already pointed out in the same book, where the introduction of the digamma ruins the metre, and if he has any candour at all, he must give up the digamma to the ignorant and the prejudiced.

In the Hymn to Apollo, ascribed to Homer, the digamma would, in many instances, injure the metre. V. 8,—πατρὸς Φεοῖο.

15, Απόλλωνα τε Φανατα. 22, Πᾶσαι δὲ σκοπιαί τοι Φαδον. In v.

30, the versification may be remedied by a slight transposition; thus, instead of οσσους Κερήτη ἐντος ἔχει καὶ, it should be, "Οσσους Κερήτη ἔχει ἐντος καὶ,—and the penthemimeral cæsura is gained.

46, Εἴ τις *Foi* γαιέων νιεῖ Θέλοι Φοικία Θέσθαι. In this line the digammated *Foi* no doubt lengthens *τις*, but with οίκια it renders the foot an *Amphimacer*. The reading should be, εἴ τις ξοῖ—v. 59, Δηρὸν, Φαναξ, εἰ Βόσκοις. 71,—τὸ πρῶτον Φίδη φάος. 106, Μή μιν ἔπειτα Φεπέσσιν. Heynè would read, ἔπειτα Φέπεσσιν. 163. Μιμεῖσθαι Φισσοῖ φαίη δέ κεν αὐτὸς Φεκαστος. A Molossus and an Anti-

bacchius!! *Vulg.* μιμεῖσθ' ίσσαις. 177, Αὐτὰρ ἔγών οὐ λήξω Φεκηζολον.

181,—περικλύστης μέγα Φάνάσσεις. l. 198, μεγάλη τε Φιδεῖν καὶ Φε-

δος ἀγητὴ. l. 255,—ἢ δὲ Φιδοῦσα. See 341. l. 274, δέξαι ιερὰ καλὰ
—read δέξαι φέρε καλὰ. 275, “Ως Φειποῦσα, ΦΕκάτου. 276, μηδὲ
ΦΕκάτοι. *Vulg.* μηδὲ Εκάτοι. 286, —ἐπήρετον, Φειπε τε μῆθον. 307,
”Ον ποτ’ ἄρα ΦΗρη ἔτικτε. A Paeon Secundus; *Vulg.*—ἄρες Ηρη ἔτικτε.
375, read Καὶ τότ’ ἄρες ἔγνω ἐῆσιν ἐνὶ φρεσὶ. 385, ἐνθὰ δε Φανακτὶ.
393, οἱ γά τε Φανακτὶ. 437, —ἡγεμόνευε δὲ Φαναξ. 467, ὅφες εὗ Φειδῶ,
read ὅφες εὗ εἰδῶ. 472, Νόστου Φίεμενοι—read Νόστου γέ ιεμενοι. 506,
νῆστα Φερύσαντο. *Vulg.* νῆστον εἶσαντο. 535, Δεξιτερῇ μάλα Γεκαστος.
Vulg.—μάλα ἔκαστος. 540, Ήε τι τηῦσιὸν γε Φεπος ἔσσετει. *Vulg.* τηῦ-
σιὸν γέ ἔπος.

I shall now proceed to state what I consider one of the strongest arguments against the use of the digamma in Homer's verse.—It is generally allowed that the *long vowels* were not in use in the time of Homer, nor employed by the Greeks for many ages afterwards; but that the short vowels acquired an increase of time by having others merged into them, as in certain cases of nouns, &c. and compounds, or from the position they occupied in the verse, in order to give the rhythmical harmony to the numbers. It is not improbable that in the inflexions of nouns and adjectives, when the terminations were originally independent words, the vowels would not at first coalesce so as to form long vowels, nor would be resolved into diphthongs, but would be pronounced separate. Thus the genitive of *λόγος* would be *λογ-oFo*; in the Ionic dialect, *λογ-oIo*: in the Doric *λογ-o*, and when the long vowels came into use, *λογ-w*; in the common, *λογ-ou*.* Whether the diphthongs were in use in Homer's time is uncertain. It is probable that they were, as they were mostly formed from the juxtaposition of vowels in compound words. Be this as it may; we have already seen that long vowels and diphthongs in particular positions in Hexameter verse lose one of their times, in order that the rhythmical harmony may be preserved. If, then, they are reduced to the time of *short vowels* before words beginning with vowels and diphthongs, it has never, so far as I know, been asserted that the separated vowel possessed the power either of

* See “Inquiry into the Origin of the Greek and Latin Languages,” &c.

the digamma, or of *v*, to prevent the hiatus that took place. It appears to have been entirely dropt, just as diphthongs occasionally were before words beginning with vowels; as in the example, Σούλορ' ἐγώ λάον—. *Il.* i. 117. To me it appears that there is as much a *hiatus* in "Αμφω(ο) ἐφορμηθεὶς—. *Il.* xx. 461, as in δαιμόνι τσος, l. 447, the latter word being supposed to have the digamma to prevent the hiatus. But what have we to prevent it in "Αμφω(ο) ἐφορμηθεὶς? Nothing whatever. καλῆ ὑπὸ—καλε ὑπὸ—. *Il.* ii. 307. Βωμοῦ ὑπαίξας—Βωμο ὑπαίξας—310. Ιέμενος λίσσεσθ(αι), ὁ δὲ φασγάνω οὖτα καθ' ἥπαρ. *Il.* xx. 469. In this line the *ai* of λίσσεσθαι is elided, and the *w* of φασγάνω loses one of its times. Still there is a *hiatus* which no *Digamma* or *Vau* can fill up. Μέσσην κακιεφαλὴν ξίφει ἥλασε κωπήεντι. *Id.* xx. 475 Here the diphthong loses one of its vowels, and, consequently, one of its times before the *η* of ἥλασε.—ξίφε ἥλασε. In this example also there is a hiatus, "Ηδε γάρ ὑπευντὺς κακὸν ξεσεται, ὅς κε λίπηται. *Il.* xix. 235. The scanning requires ξε-*σεται* to lose the last vowel of the diphthong *ai*, and to have only one time, ξεσετα(ι) ὅς. What fills up the hiatus before ὅς? Nothing whatever; unless it be supposed that the (*i*) performs that important part. I ask then in what respects do these hiatuses differ in the pronunciation or in the rhythmical time from those in which the digamma has been inserted to prevent them: such as, Ποσειδάωνι ἀνακτι—θέσκελα ἔργα—ὅφρα ἴδης, and a hundred others? I can see no difference whatever. If, according to the dogma of the Digamatists, the rhythmical harmony of the verse was injured in such examples without the interposition of a consonant, was it not also injured in the others that I have quoted, and in thousands that occur in the Iliad and Odyssey, as well as in the verses of every succeeding poet who wrote Hexameter verse? This argument appears to me conclusive against the use of the digamma in any shape.

I have examined several hundred lines of Apollonius Rhodius, and in most instances, if the digamma were introduced at the commencement of such words as Heynè and others have pointed out, the metre would be ruined. *Thus*, B. i. l. 643, σφωϊτεροῦ τοκῆσος, ὅς *Foi*, an Amphimacer. l. 665, ὑμέων δ' εἴ τις ἄρειον *Fētōs*, an Antibacchius. B. ii. l. 11, Κέκλανθ' ἀλίπλαγκτοι, τάπερ

Fιδμέναι, an Amphimacer. l. 31. *λεπτόμιτον*, τὸ ἡρά οἱ τίς *Fεδν*
ξεινήιον εῖναι, an Antibacchius. l. 70, ἐνθα δὲ *Βεζύκων μὲν Fαναξ*,
an Antibacchius. See lines 126, 132, 144, 152, 212, 240, 248,
269, 270, 286, 338, 391, 408, and innumerable others. It is
evident, therefore, that Apollonius knew nothing of the di-
gamma.

It might be supposed that Solon, who lived nearer the time
of Homer than any author whose works are now extant, would
have adopted in his Elegies the digamma from that Poet. I do
not believe that there is a single instance of its being used in all
the Poems of the great Athenian Legislator that have reached
us. In the three following lines of his Elegy, its introduction,
with those words which are supposed to require it in Homer,
would injure the metre. l. 27 :—

Οὔτω δημόσιον κακὸν ἔρχεται *Fοικαδε Fεκάστω*.

Εὐθύνει δὲ δίκας σκολιὰς, ὑπερήφανά τε *Fεργα*. 36.

Πρεσύνει, παύει δὲ *Fεργα διχοστασίης*. 37.

In Cleanthes' Hymn to Jupiter, if the digamma were introduced
into the two following lines before *ἔρπει* and *ἔργον*, we
should have, in both instances, an Amphimacer :—

ὅσα ζώει τε καὶ *Fερπει*. 5. οὐδέ τε γίγνεται *Fεργον*.

Callimachus seems to have been equally ignorant of it.
Hymn to Jupiter, l. 2, *ἀεὶ μέγαν αἰὲν Fανακτα*. l. 50, *Παναγίδος*
Fεργα μελίσσης. l. 67, *ο καὶ πέλας Fεισαο δίφρου*. See lines 85,
93, 95.

In Pythagoras' Golden Sayings, if introduced into the following lines, the versification would be destroyed :—

Μηδεὶς μήτε λόγω σε παρ*Fείπη*. 25.

Πρῆξαι μήτε *Fειπεῖν* ὅτι τοι μὴ Σέλτερόν ἔστι. 26.

Vulg. πρῆξαι μήτ' εἰπεῖν —

Πρὸν τῶν ἡμερινῶν *Fεργων τρὶς Fέκαστον ἐπειλθεῖν*. 41.

See v. v. 48, 67, 68.

Although the Attic Poets seldom used Hexameter verse, yet wherever it occurs, no traces of the digamma are observable. I should suppose its unmusical sound would have been most

disagreeable to an Athenian ear, if pronounced in the recitation of Homer's Poems; and these, we know, formed the manual of instruction to the youth of Greece. It is hardly possible that they could have relished such sounds as, Θέσφατα Φοι Φειπόντα, *Odyss.* xi. 296. Φεργον δέ τ' ἐπὶ Φεργυφ Φεργύζεσθαι, *Hesiod Erg.* 380. Φεπος νηκερδὲς ἴΦειπες, *Odyss.* xiv. 509. ἵξαπάφοιτο Φεπεσσι Φαλις δέ Φοι ἀλλὰ Φενηλος, *Il.* ix. 376. But there is no disputing about tastes. Some people rejoice in the braying of an ass; or the melodious symphony of an Irish howl.

The principal rules for the structure of Homer's verse I have already stated in page 18. If they are well founded, it will appear evident, that instead of being encumbered with consonants, which, in many instances, are altogether unnecessary, and violate the orthography of the language, or of requiring a new one, such as the digamma, to rectify the verse, the language used by Homer was in conformity with grammatical rules, and far more simple in its structure than has generally been imagined. The first rule which I have given, viz. *That a long vowel or diphthong at the end of a word, before another vowel or diphthong, is always short, except in cæsural syllables,** holds no less than 210 times in the first book of the Iliad, with a few exceptions, not exceeding five or six in number. In the other books nearly the same proportion will be found according to their length. The cæsural syllables of long vowels and diphthongs occur in the same book upwards of 60 times. I shall give a few examples only, as several have been already quoted.

* Ήμετέρω ἐνί οἴκῳ, ἐν "Αργεῖ, τηλοθι πάτρης. *Il.* i. 30.

Πρίν γ' ἀπὸ πατρὶ φίλῳ δόμεναι ἐλικώπιδα πούρην. *Id.* 98.

Κλέπτε νόῶ ἐπεὶ οὐ παρελεύσεαι—. *Id.* 132.

Τώ οἱ ἔσαν κήρυκε καὶ ὑπερηώ—. *Id.* 321.

In the following line, *Il.* ii. 144, both the sense of the passage and the metre will be remedied by the insertion of the particle *τε*; *thus*,

Κινήθη δ' ἄγορὴ, ὡς κύματα μαχεὰ θαλάσσης
Πόντου τ' Ἰκαρίοιο—.

The common reading is πόντου Ἰκαρίοιο, obviously incorrect. The Poet could not intend θαλάσσης and πόντου to refer to the

* The rationale has been already pointed out, *supra*, pp. 30, 31.

same object, viz. the Icarian sea; but two different seas, the Hellespont or the Ægean, and the Icarian. There are several other passages in different books in which this rule is violated. Some admit of an easy correction, others not. In the 17th book of the Iliad, l. 9, Οὐδὲ ἄρα Πάνθου νιὸς ἐῦμμελίνης ἀμέλησε, the second syllable of Πάνθου should be short before νιὸς, according to the rule. There can be no doubt that the nominative was Πάνθος, and hence the genitive ought to have been Πανθόν. In ll. iii. 146, we have the accusative Πάνθον; *thus*, Οἱ δὲ ἀμφὶ Πρέ-
αμον καὶ Πάνθον, ἥδε Θυμοῖτην. Besides, the patronymic is Παν-
θίδης, which could not have been formed from Πάνθος, and the
derivative is evidently πᾶν and θος. In verses 23 and 40, Πάνθου
in the former must be changed to Πανθόν, and Πάνθω in the
latter, to Πανθώ:—Πανθώ ἐν χείρεσσι.*

The deviations from the *second rule* in the first book do not amount to more than two or three, chiefly in the word ἐπειὴ, in which ει is constantly made short before η. I am doubtful if

* In the 19th book of the Iliad, vv. 57, 58, and 59, the versification of the first line is incorrect, and the meaning of the passage seems to have been generally misunderstood. The common reading in the first line is,

"Ατρεΐδην, ἦ ἄρε τι τοῦδε ἀμφοτέροισιν ἄρειον
ἴπλετο —————.

where the η is *long* before ἄρε. It is probable that the η was repeated by some ignorant versifier from the last letter of 'Ατρεΐδη, and ἄρε was supplanted by ἄρε. The critic on Archdeacon Williams' Homerus, in the Edinburgh Review, No. 155, thus translates the lines:—" This (conciliatory spirit) had indeed been better for both thee and me." &c. The Archdeacon translates, " The present transaction is better for you and me *than* when we both of us, grieved in heart, contended with heart-gnawing strife concerning a maiden." In the original there is no word for the exceptive *than*. The verb ίπλετο will neither admit of being translated as a *pluperfect* nor as a *present*. The following slight emendation of the text both rectifies the versification, and makes the expression more emphatic, as proceeding from the ardent and fiery Achilles:—

'Ατρεΐδην, ἔν τι τοῦδε ἀμφοτέροισιν ἄρειον
ἴπλετο σοὶ καὶ ἐμοί· ὅτε νῶτι περ, ἀχνυμένω κῆρε.
Θυμοβόρω ἕρδοι μενεήναμεν, εἴνεκα κούρης;

By making the sentence interrogative, and the expression conditional, much more point is given to the expression, and a covert reflection is cast upon Agamemnon. It may be thus translated:—" Son of Atreus, would not something like this (conciliatory spirit) have been better both for thee and me, when both of us, galled at heart, gave way to our animosity in fell strife about a girl?" Neither the critic nor the author has translated ἀχνυμένω and μενεήναμεν correctly. In the heat of their dispute Agamemnon and Achilles felt no grief; they felt pain: the one from wounded pride, as having been bearded by his inferior in rank; and the other, from the insults and wrong he had received from the commander-in-chief.

ever such a compound existed in the language as ἐπειῇ. In most places where it occurs, the true reading may be got by restoring the elided vowel; *thus*, Il. i. 156, Καρπὸν ἐδηλήσαντο· ἐπεὶ μάλα πολλὰ μεταξὺ. So also l. 169, Νῦν δὲ εἴμι Φθίήνδε· ἐπεὶ πολὺ φέρτερόν ἐστιν. Il. iv. 56, Οὐκ ἀνύ φθονέουσιν· ἐπεὶ πολὺ φέρτερός ἐσσι. See x. 557, xxii. 40. In the following, the reading might be "Εγχεῖ δρεξάσθω· ἐπεὶ πολὺ φέρτερον οὔτως. Il. viii. 144, I would propose to read, Οὐδε μάλισθος· ἐπεὶ δὲ πολὺ φέρτατός ἐστι. In all such expressions the pronoun seems necessary, as being emphatic; See l. 211. In Il. xx. 135, the meaning of the passage would require, instead of ήμέας τοὺς ἄλλους, which appears to me not in conformity with Neptune's purpose, but ήμέας τοὺς ἄλλοισιν· ἐπεὶ πολὺ φέρτεροι εἰμεν. *I would not wish to engage us gods here in strife with the others; i. e.* the supporters of the Trojans, *since we are much the stronger.* In v. 368, the reading should probably be, "Εγχεῖ ἀγγαλέον, ἐπεὶ οἱ πολὺ φέρτεροι εἰσιν. In v. 437, I would propose to read Δουρὶ Σαλάνῳ ἐπεὶ ην καὶ ἐμδὺ Σέλος δέξῃ πάροιθεν.

A few other words offend against this rule, some of which admit of easy correction; others do not. Δῆϊος occurs very frequently, and generally with the first syllable short;* *as*, Il. ii. 415, Αἰθαλέν, πρῆσαι δὲ πυρὸς δῆϊοιο θύετερα. The emendation here is extremely simple. It is only necessary to subscribe the ι, and make η an improper diphthong, or to pronounce the η separate from the ι, and throw the latter upon the following diphthong. In every place where Σέληναι occurs, except one, there is no violation of the rule; *thus*, Il. v. 284, Βέληναι κενεῶνα διαμπερέσ. See also Il. xiii. 251. But in Il. xi. 380, the η in Σέληναι must be made short, if the reading is correct. Βέληναι, οὐδὲ ἄλιον. In the Cod. Venet. edited by Villoison, the true reading has been preserved, viz. Σέλεναι, the 2. sing. pres. pas. from Σέληνη of the second conjugation. To these may be added ληστη,—Il. ix. 408, in which the η in the antepenult is short. But the true reading seems to be λεστη, as in the Cod. Venet. There is only one other word which I

* It is long in the following line, Il. ix. 76:—

ἴσθλῆς καὶ πυκνῆς, ὅτι δῆϊοι οὐγγάδει νηῶν.

shall at present notice, in which the diphthong at the beginning is sometimes shortened. In general, however, it is long. Thus, in Odyss. xi. 269, *τὴν ἔχεν Ἀμφιτρύωνος οὐδὲς, μένος αἰὲν ἀτειρής*. So also 272, *Γημαμένη ὥς οὐδὲ*.—In these and a few other examples the subjunctive vowel seems to have been pronounced with the succeeding syllable, as in several instances in Attic poetry, and the præpositive retained its natural short time. In *Il.* i. 9, the diphthong is long : *Δητοῦς καὶ Διὸς οὐδὲς ὁ γάρ Εασιλῆς χολωθεῖς*.—*Il.* ii. 552, *Τῶν αὖθ' ἡγεμόνευ οὐδὲς Πετεῶο.**

There are a few deviations from the *third* rule, particularly where the conjunction *ν* occurs. Thus, in *Il.* i. 145, the common reading is,

"H Λιάς, ἢ 'Ιδομενεύς, ἢ δῆς 'Οδυσσεύς.

The η before *Ιδομενεύς* is the second syllable of the foot, and therefore, if rule first be correct, ought to be short. It is evident that there is here an elision of the ϵ , as coming before another vowel. The η , however, remains long, according to the rule, as in the following examples: — *Il.* xiii. 428, $\eta\varsigma\omega'$ *Αλκάθων* *γαμέρος δ'* $\eta\nu$ *Αγχίσαο.* *Il.* ii. 345, *Αργεύν* *Αργείοισι κατὰ* *ηρατερὰς ισμίνας.* *Il.* xxiii. 144, *Σπερχεῖ*', *ἄλλως*—the line, therefore, ought to run thus:—

"H Aἴας, η̄ 'Ιδομενεὺς —

A similar line occurs in l. 6 of Hesiod's Theogonia :—

"Η Ἰππουκρήνης, ή Ὁλμειοῦ Ζαθέοιο.

The η before $'\text{ολμειοῦ}$ should have the mark of an elision.

The fourth rule, viz. *A vowel, naturally short, is frequently made the first syllable of a foot, whether at the beginning of a verse, or as the first syllable of a word, or in the middle of it, in consequence of requiring the lengthened tone of the voice upon that syllable, to preserve the metrical rhythm*, will require more illustration than the preceding. In the different feet used by the poets, there is always what is technically called the *ictus metricus*, or lengthened tone of the voice upon one particular syllable of each foot, according to the nature of the verse. This *ictus*† is also called the

* The noun *νιὸς* is sometimes pronounced as a monosyllable; *thus*,
 Ἀσέλτωρ οὐδὲ νιὸν λέθεν Ἀτρίος ὅργον Σοφίας. *Il.* xvii. 89.

[†] See Note, *Dissertation Second*, p. 60.

arsis, or rising inflexion of the voice upon that syllable, while the other syllable or syllables have the *thesis*, or falling inflection.* In Hexameter verse, the *ictus* or *arsis* is always upon the first syllable of the foot. Though we had no other data to guide us in the pronunciation of this species of metre, it appears almost certain that the first syllable of every foot must have been pronounced with the rising inflection and subsequent swell of the voice, to give melody to the verse; and that, even though the syllable was naturally *short*, such an increase of time was thereby given to it as to make it *long* in the recitation. Upon what other principle can we account for the lengthening of those short cæsural syllables that occur so frequently in the Iliad and Odyssey?† It is not from their occurrence in any particular places, for they are to be found at the commencement of almost every foot. If it be said that it is in consequence of the pause, I may be allowed to ask, upon what principle does that pause depend? It is not because they terminate particular words that they are made long, but because they form the *first syllable* of a foot, which, in consequence, whether at the *end*, at the *beginning*, or in the *middle* of a word, must be pronounced equal in length to a syllable naturally long, to preserve the harmony of the verse. It affords an argument that Homer's verse was constructed upon the principle of *open sounds*, as he might, like the Attic poets, have rendered short syllables long by position. With what particular cadence and accent Hexameter verse was chaunted or recited, we can never learn. It was certainly not monotonous, but required the sounds to be so regulated as, consistently with the nature of the feet, would make them most agreeable to the ear; and this, I apprehend, could only be done

* See § vi. *Of Metres*.

† One of the causes ascribed by Clarke, in his note on v. 51 of the first book, for lengthening cæsural syllables, is on account of the word following having the aspirate, which, says he, was often pronounced as a consonant, or as the Æolic digamma; thus, in the noted line, *Αἰδοῖος τέ μοι ἵστι, φίλε ἐκνεὶ, δεινός τε.* iii. 172.

He proposes to pronounce the cæsural syllables *φίλεφφ ἐκνεὶ δ' δεινός*, &c. Heyne echoes nearly the same sentiments. If this can be said to account for the structure of the verse, any thing is admissible. If the aspirate had such a power in words purely Greek, we might reasonably suppose that in those Latin words formed from the Greek, which substituted an *h* for the aspirate, that letter would have the power of a consonant in supporting short vowels. That this, however, never happens, but that *H* is merely a vowel sound, and never sustains a vowel or a short syllable, is known to every scholar.

Tó ſά τότ' ἐν χηλαῖο, &c. Il. xvi. 228.

—“ Tó ſά,” says Clarke, “ pronuntiabatur τόρρα quomodo et nonnulli scripserunt.”

by giving a particular tone to the first syllable of every foot. Upon this principle depends the lengthening of all short cæsural syllables. Upon it also depends the lengthening of many short syllables, both at the beginning and in the middle of words—a circumstance which has perplexed grammarians exceedingly, and obliged them to have recourse to expedients to support the metre, to the injury of the orthography of the language.* To establish this principle it will be necessary to adduce several examples.—It is well known to every one acquainted with the Poems of Homer, that many syllables, naturally short, form the first both of Dactyls and Spondees; that, wherever the succeeding consonant could be doubled, or the vowel transformed into its own diphthong, this method was adopted by his Editors; while in other words that would not admit of such an expedient, the syllable was considered by them *long by poetic license*. Surely it might have been supposed that Homer would not have so far violated the orthography or regular structure of the language, as to double consonants at one time, for the sake of his verse, while, at other times, he left the vowels unsupported by any such props. In the first book of the Iliad, l. 14, we have an example, and a very strong one, in corroboration of the principle I have laid down—

Στέμματ' ἔχων ἐν χερσὶν ἐκησόλου Ἀπόλλωνος.
- - -

* —“ Elocution,” says Dionysius of Halicarnassus, “ in *prose*, never violates the times either of a noun or verb, nor changes them. But such as it receives the syllables from nature, both the short and the long, such it preserves them. *Rhythm* and *music*, on the contrary, change them, shortening and lengthening at pleasure, so that often they become the reverse. For musical composition adjusts not the times to the syllables, but the syllables to the times.” Pp. 78, 80. UPTON.

—“ It happens,” says Quintilian, “ that the structure of the verse alters the accent; as, *Pecudes pictaeque volucres*:

for I must read *volucres* with an acute tone upon the *middle* syllable: because, though it is short by nature, yet by position it is long, that it may not make an iambic, which the heroic verse admits not.”

Innumerable instances occur in the older English Poets, of the change of accent and quantity in different words occasioned by the nature of the verse, in order that the rhythm and harmony may be preserved. Thus Milton, Samson Agonistes, v. 694—

To dogs and fowls a prey, or else capturéd.

Yet once more, O ye Laurels, and once more. Lycidas I.

Or, with obscure wing. Paradise Lost, B. II. v. 152.

Had falsely thrust upon contrary feet. Shakspere, King John, Act IV. Scene 2.

Both they and we perusing o'er these notes,

May know wherefore we took the sacrament. Act V. Scene 3.

By nature honest, by experience wise;

Healthy by temperance and by exercise. Pope's Letter to Dr. Arbuthnot.

In this line the **A** of Ἀπόλλωνος is long, as well as in v.v. 21, 36, as being the first of the foot. How else could it possibly be long, since it is short in several other examples, such as the following, and is supported by a single consonant only? l. 43.

"Ως ἔφατ' εὐχόμενος τοῦ δὲ ἔκλινε Φοῖβος Ἀπόλλων.

See also v.v. 64, 72, 75, &c. This word, as Heynè observes, does not appear to have had the π doubled in any manuscript or edition of Homer with which he was acquainted, and must therefore be considered as having the **A** lengthened when the first syllable of the foot, upon the principle I have laid down, or upon the unsatisfactory dogma of poetical license. The noted line in *Il.* v. 455 — "Αρες, "Αρες, βροτολογή, μιαιφόνε, τειχεσιπλῆτα —

can be explained on the same principle only. It will not, I presume, be contended that the *ρ* is ever doubled in "Αρες, or that even in this example it retards the sound: for if it did so in the first, why not in the other? The **A** in the former is made *long*, as being the first syllable of the foot, and requiring the lengthened tone: in the latter, it is the last syllable of the Dactyl, and consequently short, as it naturally is. So also Theocritus, *Idyll.* vi. 19, τὰ μὴ καλὰ καλὰ πέφανται. In the following line,

Il. iv. 338, the *ε* of νιτ can have no support from the next word by doubling the consonant, as this was never supposed to take place in a proper name:—

"Ω νιτεῖ Πετεῶο, διοτρεφέος βασιλῆος.

How is it that the *i* in ἐφίλατο, *Il.* v. 61, is long, when the same syllable in φίλος and φίλέω is short? Eustathius, as Clarke informs us, derives it from φίλημι, but he does not inform us why the antepenult in that word is long. Clarke's own account is just as unsatisfactory as can well be imagined, and depends upon no one principle drawn from the particular tenses he has specified in his note upon l. 338 of the first book of the Iliad. The *i* in this verb, whether it may be considered the imperfect middle of φίλημι, or the first aorist, by a syncope for ἐφίλήσατο, is *always short*, except when it forms, as here, the first syllable of the foot. What, it may be asked, is the quantity of the penult of φίλος? Those who have founded their notions of metrical quantity upon the study of the Attic poets, would answer, without hesitation, "Always short;" and yet, in several

verses of Homer, by no critic supposed to be spurious, the quantity is long; *thus*,

Φίλε πασίγνητε, θάνατόν νύ τοι ὅρκι ἔταμνον. *Il. iv.* 155.

Φίλε πασίγνητε, σθένος ἀνέρος— *Il. xxi.* 308.

Βορέης καὶ Ζέφυρος— *Il. ix.* 5.

As a farther illustration, I may adduce such words as ἀθάνατος, ἀκάματος, ἀπονέεσθαι, ἀποδίωμαι, Πριαμίδης, &c.; *thus*,

— μάχης ἐξ ἀπονέεσθαι— *Il. xvi.* 252.

Ζεὺς ἐθέλη τελέσαι, ἦδ' ἀθάνατοι θεοί ἄλλοι. *Il. xviii.* 116.

Πέπταται ἀννέφελος λευκὴ, δ' ἐπιδέδρομεν αἴγλη. *Odyss. vi.* 45.

Καὶ τὰ μὲν ἐπταχα πάντα διεμοιρᾶτο δαῖζων. *Odyss. xiv.* 434.

In a note upon line 398 of the first book of the Iliad, Clarke has the following observations:—“ In vocum quarundam plus quam trisyllabarum pede priori apud Græcos, presertim cum syllabæ primæ vocalis sit ω vel ι , adeo parum in pronuntiando *tribrachyn* inter *dactylumque* interest, ut uterque potuerit legitimate usurpari.” If in the pronunciation of the first three syllables of ἀθάνατος, there was little difference between a tribrach and a dactyl, why should Homer not have freely admitted the former into his verse? It was by the pronunciation that the harmony of it was felt; and we may rest assured, that no such pronunciation as a tribrach admits could possibly have been allowed. ἀθάνατος occurs frequently in almost every book of the Iliad, with the first syllable long: not by position, it is evident: nor being naturally so; for the privative α is always short: but because it is the first syllable of the foot, and requires the lengthened tone. Πριαμίδης and the others have the first syllable lengthened for the same reason. Why do we also find the ι of διὰ sometimes long; for Homer surely could easily have placed such a word in the line so as to preserve the natural quantity of the syllable?

Διὰ μὲν ἀσπίδος ἥλθε φαεινῆς ὅρειμον ἔγχος,

Καὶ διὰ θώρηκος.— *Il. iii.* 357. See also *Il. iv.* 357.

Ταυρείην, ἄφαλόν τε, καὶ ἄλοφον— *Il. x.* 258.

· Ήμεῖς δὲ δείσαντες ἀπεσυμεθ' αὐτὰς. *Odyss. ix.* 396.

To these examples I shall add several others, to establish the rule beyond even the possibility of a doubt. The antepenultimate ε of ἐπειδὴ is long in the two following instances :—

^{τὸν δ'} ἄνδρα Θεοὶ— *Il.* xxii. 379.

— - - - -

^{τε} ἐπειδὴ νῆστος— *Il.* xxiii. 2. So also *Odyss.* viii. 452.

— - - - -

Παρεπιπῶν; ἀγαθὴ δὲ παραίφασις— *Il.* xv. 404.

— - - - -

Ζεφυρίνη πνεύουσα τα μὲν φύει, ἀλλὰ δε πέσσει. *Odyss.* vii. 119.

— - - - -

The α of ἄρρεν is sometimes long, sometimes short ; but *long* only when the first syllable of the foot. It is short in *Il.* xi. 240.

^{πάσσατο} τὸν δ' ἄρρεν πλῆξεν αὐχένα,—

— - - - -

In *Il.* x. 484, it is long,— ^{Αρρεν} θεινομένων—

— - - - -

So also in ἀνήρ, the α is *long*, only when it forms the first syllable of the foot; *thus*, *Il.* ii. 1.—

^{Αλλοι μὲν} ἔχει Θεοὶ τε καὶ ἀνέρες ιπποκορυσταί.

— - - - -

^{Ανέρες} ἔστε, φίλοι— *Il.* xv. 487.

— - - - -

— τὸν δ' ἔκτανε Δάρδανος ἀνήρ. *Il.* ii. 701.

— - - - -

^{Ασπις} ἀρρεπεῖδες ἔρειδε, κόρυς κόρυν, ἀνέρα δ' ἀνήρ— *Id.* xvi. 215.

— - - - -

See also *Il.* ii. 553, 701, &c.; xvii. 164. But in *Il.* i. 287, it is short— ^{Αλλ'} ὁδὸς ἀνήρ ἔθελει —.

— - - - -

The υ in ὑδωρ, and in the oblique cases undergoes the same variation of quantity, and for the same reason. It is *long* in *Il.* ii. 755; *thus*,

^{Ορεου γάρ} δεινοῦ Στυγὸς ὑδατός ἐστιν ἀπορρέωξ. So also in 752.

— - - - -

But in *Il.* vii. 425 it is *short*: ^{Αλλ'} ὑδατί νίζοντες.—See xvi. 229.

— - - - -

^{Ἐν} δ' ἀρρεπεῖδες ἔχεαν. *Il.* xviii. 347. — ^{Θέμετο} δ' ὑδωρ. *Id.*

— - - - -

348. See also 349.

The υ of θυγάτης and its oblique cases is also varied. It is *long* in *Il.* xxi. 504—

^Η μὲν τόξα λαβοῦσα πάλιν κίε θυγατέρος ἦς. See *Il.* v. 371.

— - - - -

In l. 85 of the same book it is *short*—

^{Γείνατο} Λαοθόν, θυγάτης ^{Αλταο} γέροντος. See *Il.* i. 13; xxi. 85.

— - - - -

In δύναμαι the υ is *long*, in *Odyss.* i. 276.

"Αψίτω ἐσ μέγαρον πατρὸς μέγα δυναμένοιο.

See also b. xi. 413. But it is *short* in *Il.* iii. 236 :—

Δοιὰ δ' οὐ δύναμαι ἰδεῖν κοσμήτορε λαῶν. See b. viii. 299.

The antepenult of ἀείδω is long in *Odyss.* xvii. 519 :—

Αείδει δεδαώς ἐπε' ιμερόεντα βροτοῖσι.

Short in the following line :—

Τοῦ δ' ἄμοτον μεμάσιν ἀκούεμεν ὅπποτ' ἀείδη. *Odyss.* xvii. 520.

In Ἀϊδος the α is *long* in *Il.* iii. 322 : — δῦναι δόμον Ἀϊδος εἴσω.

But in *Odyss.* x. 502, it is *short* : "Εἰς Ἀϊδος δ' οὖπω τις.—

In ιερδες the ι is *long* in *Il.* viii. 66 :—

"Ορφα μὲν ἡώς ἦν πατέρας ιερὸν ἥμαρ.—

In *Il.* x. 56, it is *short* :—

Ἐλθεῖν ἐσ φυλάκων ιερὸν τέλος.—

In ζομεν the ο is *long* in *Il.* ii. 440 ; *short* in *Il.* vi. 526.

The ο of ζημιη is *long* in *Il.* xxiii. 312 ; *short* in *Il.* vi. 151.

The penult of ὄφις is *long* in *Il.* xii. 208 ; *thus*,

Τεῶες δ' ἐξείγησαν, ὅπως ἴδον αἰολὸν ὄφιν.

" Duplicata litera ὄφιν legendum pridem monuit doctor grammaticis Josephus Scaliger ad Eusebium." p. 119. So Hermann, " De Ratione Emend. Gramm." !!!

Let us now inquire whether any proof can be adduced of syllables, naturally *short*, being lengthened in the middle of words. Several examples of this kind may also be found to corroborate this rule. Thus the penult of κονίη is *long* in *Il.* ii. 150 :—Νῆας ἐπεσεύοντο· ποδῶν δ' ὑπένερθε κονίη.

But in *Il.* v. 75, it is *short* :—

"Ηριπε δ' ἐν κονίῃ, ψυχεὸν δ' ἔλε χαλκὸν ὁδοῦσιν.

In the following the ο of the præposition ἀπὸ in composition is lengthened, which could not be by the insertion of the digamma :—

Μῆνιν ἀποειπὼν Ἀγαμέμνονι, ποίμενι λαῶν. *Il.* xix. 35.

"Ιππουε, δ' Αὐτομέδοντα θοῶς ζευγνύμεν' ἀνωγε. *Il.* xvi. 145.

Ζευγνύμεν' αὐτδες δ' ἔντεα δύσετο.—*Il.* xv. 120.

There cannot be a stronger proof of the force of this rule than

in these two examples of *ζευγνύμεναι*: the latter retaining the usual quantity of the antepenult; the former requiring it to be long, from its position in the verse.

The penultimate of *δλον* is *long* in the following verse, *Il. xxii. 5* :—

"Ἐκτορα δ' αὐτοῦ μεῖναι δλον Μοῖρ^ρ ἐπέδησεν; *short* in *Il. ix. 305.*

The *ι* of *ῃα*, *esca*, is always *long* when the first of the foot: always *short* when the second or third; *thus*, *Il. xiii. 103* —

Θώων, πορδαλίων τε, λύκων τ' ηια πέλονται.

So also in *Odyss. ii. 289, 410*. It is *short* in *Odyss. iv. 363* —

Καὶ νύ κεν ηια πάντα κατέφθιτο. — See *Odyss. xii. 329.*

In the patronymic *Κρονίων* there is a diversity in the quantity of the same vowel on the principle stated :—

Εὐχομένης, ὅτ' ἔφοσθα κελαινεφέῃ Κρονίων. *Il. i. 397.*

"Οφρα ἴδητ^ρ αἴ κ' ὑμιν ὑπέρσχη χειρέα Κρονίων. *Il. iv. 249.*

Ζηνὸς δ' οὐκ ἀν ἔγωγε Κρονίονος ἄσσον ικούμην. *Il. xiv. 247.*

It will be observed, that when the *ι* is *long*, the penult in the oblique cases becomes *short*; when it is *short*, the long vowel is retained. The same ratio is observed in the participle *μεμαῶς*; *thus*, *Il. xiii. 46*, — προσέφη, *μεμαῶτε καὶ αὐτῷ*; but l. 197,

"Ιμεριον αῦτ^ρ Αἴαντε, *μεμαῶτε θούριδος ἀλκῆς.*

The quantity of the *ι* of *μεθῆμι* is also varied according to its position in the verse; *thus*, *Il. xiii. 116* —

"Τμεῖς δ' οὐκέτι καλὰ μεθίετε θούριδος ἀλκῆς. See ἀνίημι, *Il. v.*

880, where the *ι* is *short*; but in *Il. xxii. 80*, it is *long*. In *Il. xiii. 234*, it is *short*, — ἐκάνω μεθῆμι μάχεσθαι. See ἀλέω, *Odyss. ix. 398*; *Il. v. 352*. The *υ* of the præposition in *συνεχὲς* is long in the following line, *Odyss. ix. 74* :—

"Ενθα δύω νύκτας, δύο τ' ηματα, συνεχὲς αἰεί.

Ταῦτα κέ τοι τελέσειε μεταλήξαντι χόλοιο. *Il. ix. 299.* See 261.

In *Odyss. xix. 113*, the *α* of *παρέχει* is lengthened; *thus*,

Τίπτει δ' ἔμπεδα μῆλα, θάλασσα δὲ παρέχει ἵχθυς.

This line has been quoted by Plato in his *Resp. ii. § 5*, in

which the true reading, viz. $\tau\acute{\iota}\kappa\tau\eta$ and $\tau\alpha\beta\acute{e}\chi\eta$ is preserved. In l. 109, there is evidently a corruption of the text by some ignorant transcriber, to remedy, as he probably thought, the metre. The line runs thus,

" $\Omega\sigma\tau\epsilon\tau\epsilon\mu\eta\eta\sigma\dot{\eta}$ Εασιλῆηος ἀμύμονος, ὃς τε Θεουδῆης."

There is no contrast stated to $\Εασιλῆηος ἀμύμονος$, as might have been expected from the particle $\dot{\eta}$. The line, I have no doubt, originally stood, " $\Omega\sigma\tau\epsilon\tau\epsilon\mu\eta\eta\sigma\dot{\eta}$ Εασιλῆηος ἀμύμονος — $\tau\epsilon\mu$ is frequently employed by Homer for $\tau\iota\nu\sigma$. Thus, *Odyss.* xvi. 305, $\kappa\alpha\iota\kappa\tau\epsilon\tau\epsilon\mu\eta\eta\sigma\dot{\eta}$ δμώων ἀνδρῶν ἔτι πειρηθεῖμεν. See *Il.* ii. 225.

In innumerable instances in Homer and the other Epic Poets, the correct orthography of the language has been violated by ignorant editors and transcribers, chiefly by changing \circ into its own diphthong ou , and doubling σ and ω in some of the tenses of verbs, and σ in the dative plural of nouns and adjectives of the third declension. In this manner, new forms have been given to words under the sanction of poetical license, which I firmly believe no poet would have ventured upon, and which, I am confident, never existed in Homer's time. They took their origin from an incorrect pronunciation of the words, arising from a total ignorance of this principle of Homer's versification. What I think will put this matter almost beyond a doubt is, that these consonants are seldom doubled except after *short* vowels, forming the first syllables of Dactyls or Spondees. The word " $\Omega\lambda\mu\mu\pi\sigma$ " occurs often with the first syllable *short*, as it naturally is; *thus*, *Il.* i. 420,—

$E\bar{e}i\mu'$ αὐτὴν πρὸς " $\Omega\lambda\mu\mu\pi\sigma\dot{\eta}$ ἀγάννιφον, —

But in lines 425, 499, the \circ is changed into its own diphthong to make the syllable *long*; *thus*,

$\Delta\omega\delta\epsilon\pi\acute{a}\tau\eta$ δέ τοι αῦθις ἐλεύσεται $\Omega\lambda\mu\mu\pi\sigma\acute{o}\delta\epsilon$.

'Αχροτάτη κορυφῇ πολυδειρούδος $\Omega\lambda\mu\mu\pi\sigma\acute{o}\iota\o$.

In both these lines, and in every other where the diphthong is substituted for the short vowel, the syllable is the *first* of the foot, and must have been made *long* by the tone given to it in the pronunciation, without the aid of the diphthong. If we also consider that neither the long vowels, nor perhaps the diphthongs, were in existence in the time of Homer, it will be evident that, in instances of this kind, and others already mentioned, a lengthened tone was merely given to the short vowel. The same innovation has been made upon the compounds of $\pi\circ\lambda\mu$; as $\pi\circ\lambda\mu-$

λυσοτείρη, Πουλύδαμας, &c. But the same principle applies to these long compounds with three or four short syllables, as to ἀθάνατος, Πριαμίδης, &c.* I believe that I may assert, that in the greater number of instances where the diphthong is substituted for the short vowel, the syllable is the *first* of the foot.† The same remarks hold good respecting οὐλομένην, the first word in the second line of the first book of the Iliad; which ought to be ὀλομένην, as in the following line, 1248 of the Medea of Euripides:—"Ιδετε τὰν ὀλομέναν.

But the greatest injury to Homer's language has been occasioned by the doubling of consonants, particularly the σ in some tenses of verbs, and in the dative plural of nouns, &c. of the third declension. In almost every instance these consonants, as already stated, have been doubled after syllables forming the first of a foot.—It is well known that the future and first aorist of several pure verbs had the penult *short*; as, καλέω, f. καλέσω. 1 a. ἐκάλεσαι.—τελέω, f. τελέσω. 1. a. ἐτέλεσαι, &c. In many instances the penult of these tenses is made long by doubling the σ, in violation of the orthography of the language, in order that the syllable might be long by *position*; *thus*, Il. xix. 22.

"Ἐργ' ἔμεν ἀθανάτων, μηδὲ Εργὸν ἄνδρα τελέσσαι.
- -

In this line, why could not the penult of τελέσαι, the correct orthography, be lengthened equally with the first α of ἀθανάτων? They both occupy the same position in the foot. In *Odyss.* ii. 348, the sigma is doubled in καλέσσαι (καλέσσας.) It holds the same position in the verse as τελέσαι above:—

Τὴν τότε Τηλέμαχος προσέφη θαλαμόνδε καλέσσας.
- - - - - - - - - - - - -

But in *Il.* xix. 34, the same participle is found with the penult *short*, as being the last syllable of a dactyl.

'Αλλὰ σύγ' εἰς ἀγορὴν καλέσας ἥρωας Ἀχαιοὺς.
- - - - - - - - - - - - -

Those who have paid attention to the structure of the Greek

* When long words occur, chiefly proper names and patronymics, consisting of three or four short syllables, the same principle is followed in Latin Hexameter verse; *thus*, the i of *Priamus* is short in *Aeneid* ii. 533, *Hic Priamus, —.* But in *Aeneid* iii. 295,

the same letter in the Patronymic *Priamiden* is long; *thus*, *Priamiden Helenum*
- - - - -

Graias regnare per urbes.

† I do not mean to assert that the diphthong was never used for the short vowel. The language of Herodotus shows the contrary. But this appears to me to have arisen from a peculiarity in the pronunciation of the Ionic dialect in the time of that historian.

language must have observed how carefully the Greeks avoided the hissing sound of the *sigma* whenever it was possible for them to do it. They either omitted it altogether in the pronunciation, or changed it into some other letter, frequently into *v*. *Thus*, what originally was *ἐσμι* (whence the Latin *esum*) became *εἰμί*: what was *σέσο*, became *σεν*; *νῶς*, whence the Latin *nos*, became *νῶι*; and so in many other instances. In the formation of the comparatives and superlatives of various adjectives, they omitted it altogether, and gave an increased time to the vowel preceding, in order that too many short syllables might not occur in the word. *Thus*, φοβερός, comp. φοβερώτερος, superl. φοβερώτατος; χαλεπός, comp. χαλεπώτερος, superl. χαλεπώτατος. In both these examples the retention of the *sigma* would have made the antepenult *long* by position: φοβερόστερος, φοβερόστατος. But that was not done; evidently to avoid the disagreeable sound of that letter before a consonant. For the same reason, I apprehend, they never pronounced *καλέσας* (*καλέσσας*), nor *τελέσαι* (*τελέσσαι*) with a double *sigma*, but gave an increased time to the short vowel, *καλέσας*, *τελέσαι*, &c.

I have always been of opinion that the cases of nouns in the plural were all formed from their respective cases in the singular by the duplication of the pronoun forming the inflections of the noun; *thus*, σωτῆρ, nom. pl. σωτῆρ-ες. *Latin*, servator, nom. pl. servator-es. *English*, watch, pl. watch-es; glass, pl. glass-es. The pronoun here subjoined is the same as the Latin *is*, which, from the form of the genitive *ejus*, and the dative *ei*, must have been in the nominative also *es*. But the old dative seems to have been *esi*, then *ei*. Also from *is* came *ibi*, used adverbially; the *b* having come in place of the *s*. If, then, the dative singular was *esi*, or in Greek *εσι*, there could be no duplication of the *sigma* when appended to the dative singular to form the *dative plural*. The dative singular of *σωτῆρ* was originally *σωτήρει*, then *σωτῆρι*. The dative plural, by elision of the *i*, *σωτηρέσι*, not *σωτηρ-εσσι*. In *Il.* xvi. 637, the dative plural of *ξίφος* and *ἔγχος* is, *ξίφεσι* and *ἔγχεσι*—*νυσσομένων ξίφεσι τε καὶ ἔγχεσιν ἀμφιγύνοισιν*; but in *I.* 639, the dative plural of *Ϲέλος* is *Ϲελέεσσι*—“*Εγνω, ἐπεὶ Σελέεσσι,*
καὶ αἴματι, καὶ πονήσιν.” In the former example, the penult of *ξί-*
φεσι and *ἔγχεσι* is the third syllable of the foot, and therefore the *σ* could not be doubled; in the latter, the penult of *Ϲελέεσσι* is the

first. The sigma has therefore been doubled to make the syllable long by position, thereby violating the correct orthography. These examples will be sufficient to show that the *sigma* was never doubled originally in the dative plural, but that it was afterwards done by ignorant prosodians to make the foot long by position. Hence ἐπέεσσι ought to be ἐπέεσι. In Homer it is often ἐπέσι. See *Il.* i. 77, 150, 211; *Il.* ii. 73, &c.

I have already stated that the original formation of the tenses of verbs affords no countenance for doubling σ or μ. In almost every case the syllable preceding is the first of the foot, and must therefore be pronounced long, independent of any consonant whatever. A few examples will be sufficient to prove this. *Thus, Il.* i. 54,—

Tῇ δεκάτῃ δ' ἀγορήνδε καλέσ(σ)ατο λαὸν Ἀχιλλεύς.*

'Ος ήδη τά τ' ἔοντα, τά τ' ἔσ(σ)ομενα—. 1. 70.

'Ες Χεύσην· τόπε κέν μιν ιλασ(σ)άμενοι πεπίθοιμεν. 1. 100.

"Ως φάτο· τὸν δὲ γέρων ἡγάσ(σ)ατο.— *Il.* iii. 181.

'Οπ(π)ότερος δέ κε νικήσῃ,— 1. 71.

— κακῶν ἐνεχ', ὥσ(σ)α ἐόργας. 1. 57.

Μηνὶς, ἡὲ Κάειρα, παρῆιον ἔμ(μ)εναι ἵππων. *Il.* iv. 142.

* I have examined the whole of the 9th Book of the Iliad, and I have found three examples only of the second syllable of the foot requiring a double *sigma*. In line 426, "Ην νῦν ἐφεύσσαντο, ἐμεῦ ἀπομνησαντο,—the ratio of the time requires the *imperfect tense*, not the *aorist*, viz. "Ην νῦν ἐφεύζοντο ἐμεῦ—. The next is in l. 636, Λίδεσσαι δέ μίλαθρον; and the last, line 674, Κεῖνός γ' οὐκ ἐθίλει σείσσαι χόλον, which may be remedied by the insertion of the possessive pronoun, Κεῖνός γ' οὐκ ἐθίλει σείσσαι ὅν χόλον. The digamma-tists will no doubt object to this emendation. In Homer, the *future* of μάχομαι has the long vowel frequently in the antepenult, scil. μαχήσομαι. But in every place where the *future* occurs the antepenult is the *first* syllable of the foot. The σ is doubled with the short vowel preceding it in *Il.* iii. 290, and *Il.* xix. 157: Τεωσὶ μαχεσσομένος—. The σ is also frequently doubled in the *first aorist*; as, *Il.* ii. 377. Καὶ γὰρ ἐγὰν Ἀχιλλεύς τε μαχεσσάμεθ',—. See *Il.* xiii. 118, &c. In other places where the antepenult is the third syllable of the foot, there is only one sigma; as, *Il.* vi. 329. "Αστυ τὸδ' ἀμφιδέδης· σὺ δ' ἂν μαχέσσαι καὶ ἄλλω—. See *Il.* iii. 433, v. 496, &c. In every case the short vowel should be retained, and only one sigma employed; and thus the inconsistency of lengthening the vowel in some instances, and doubling the sigma in others, would be avoided.

Αἴ κε σ' ὑποδ(ὸ) εἰσαντες ἀπόσχωνται πολέμοιο. *Il.* xviii. 199.

"Εμ(α) εναι^ρ οὐδέ^ρ φημι^ρ πόδεσ(σ)^ρ γε οῖσι κιόντα. *Id.* xvii. 27.

In the following line, the double μ is inadmissible. *Il.* xvi. 493 :—Αἰχμητήν τ' ἔμεναι, καὶ θαρσαλέον πολεμιστήν.

When it forms the *first* syllable of a foot the μ is always doubled:/* but the ν in ἀνὴρ might be doubled with as much propriety when $\alpha\nu$ is the first of the foot.

*Ανέσι εἰσάμενος Κικόνων—*Il.* xvii. 73.

The same rules will be found to apply to Hesiod's verse, and to the correction of many errors in it as well as in Homer's.

The *fifth* rule is—“*A syllable naturally short, when it happens to be the cæsura, is, for the same reason, made long.*† This will require very little illustration and few examples to establish it, since it depends upon the same principle as stated in the preceding rule. In the following line we have two instances of short cæsural syllables lengthened from their position:—

*Η δὲ μέγα ιδίχουσα ἀπὸ ἦο κάθεελεν υἱόν. *Il.* v. 343.

* The common form of the infinitive, abbreviated from the original, is a sufficient proof that only one μ was at first used: ημεναι, by the elision of the μ , became ηεναι, and then by contraction, εηναι. So also δόμεναι, δόεναι, δοῦναι.

† The same rule holds in a variety of instances, in Latin Hexameter verse, where we find syllables naturally short, and unsupported by any consonants, made long by forming the first of a foot. That they do not occur so often in Latin as in Greek, is owing to the greater number of consonants in the former. The following examples will serve to illustrate the general principle:—

Muneribus; tibi pampineo gravidūs aūtumno. *Virg. Geor.* ii. 5.

Ille, latus niveum molli fultūs hÿacintho. *Ecl.* vi. 53.

Omnia vincit amōr: et nos cedamus amorī. *Ecl.* x. 69.

Tunc sic Mercurium alloquitur ac talia mandat. *Virg. AEn.* iv. 222.

Perrupit Acheronta Herculeus labor. *Horat.* i. 3, 36.

Dona dehinc auro graviā sectoque elephanto. *AEn.* iii. 464.

Confisus perit admirandisque lacertis. *Juv.* x. 11.

Alta tepēfaciēt permixta flumina cæde. *Catul.* lxiv. 361.

The *pe* in *tepefacio* is short in lxviii. 29.

In the following Pentameter line the *que* in *liquefaciens* is made long:—

Omentum in flamma pingue liquēfætens. *Id.* xc. 6.

Crassaque convenient liquidis et liquida crassis. *Lucret.* iv. 1256.

Qui clypeo, galeaque Macedoniaque Sarissa. *Ovid. Met.* xii. 466.

No doubt the supporters of the digamma say that the line should be thus represented:—'Η δὲ μέγα Φιάχουσα ἀπὸ Φεο. But unless they can prove that the digamma had the power of a *double consonant*, its insertion here will little avail them to lengthen these cæsural syllables:—

Πριαμίδης "Ελενος, οἰωνοπόλων ὅχ' ἄριστος. *Il. vi.* 76.

"Ισα φίλοισι τέκεσι, χαριζομένη πόσεϊ ώ. *Il. v.* 71.

Εἴχον ἐπημοιχοὶ, μία δέ κλητὶς ἐπαρρήγει. *Il. xii.* 456.

See 459, 462, &c.

In many instances the ν has been interposed unnecessarily before another consonant, to make the syllable long by position, as in *Il. xii.* 30, Λεῖα δ' ἐποίησε(ν) παρ' ἀγάξσον—.

I quote the following for the purpose of proposing an emendation on the common reading. *Il. vi.* 64:—

Οὐτα κατὰ λαπάρην ὁ δ' ἀνεργάπετ· Ἀτρεΐδης δε.

οὐτα cannot possibly be the imperfect of οὐτάω; nor is it very reasonable to suppose that it is the first aorist of οὐτάζω, by an apocope for οὐτασε, as Clarke imagines, if we may judge from the following expressions: “Recte observarunt grammatici, vocabulum οὐτα nullo modo ex οὐτάω diduci posse, (inde enim fit οὐτα penultima necessario producta); sed ex οὐτάζω, οὐτάσω, οὐτα.” Heynè, on the other hand, supposes it to be the imperfect of οὐτημι, viz. οὐτα for οὐτη, as κατέκτα for κατέκτη. But I imagine the α of κατέκτα cannot be short. The only example I know where the vowel is short is in *Il. xv.* 432:—

Ναῖ, ἐπεὶ ἀνδρα κατέκτα Κυθήροισι ζαθέοισι.

In every other place where it is found, it is always the last word in the line, and should, I apprehend, obtain that situation in the above verse.

Ναῖ, ἐπεὶ ἀνδρα Κυθήροισι ζαθέοισι κατέκτα.

It is well known that Homer frequently united the præposition κατὰ with the following verb, if it began with λ, γ, θ, or π, as in *Il. xii.* 92: κάλλιπεν, for κατέλιπεν; καλλείψω, for καταλείψω, *Odyss.* xiii. 208; κάσσαλεν for κατέσαλεν, *Il. v.* 343; κάππεσον for κατέπεσον, *Il. i.* 593; καγγόνυ for καταγόνυ, *Il. xx.* 458. Might not the præposition have been united with the noun λαπάρη also, and

so have formed an adverbial expression? Instances of a similar kind are not uncommon; and there are authorities from ancient MSS. for the reading proposed. Thus at *Il.* xiv. 517, where the common reading is the same as in *Il.* vi. 64. Heynè found οὐτασε παλλαπάρην, “*Sch. A. et Ven. ipse cum ed. Rom. utrumque agnoscit, Eustath. similiter supra 447.*” Οὗτα occurs, *Il.* xx. 455, οὗτα κατ’ αὐχένα, which might be οὗτασεν αὐχένα, the præposition being understood. In l. 472, οὗτα παραστὰς should probably be οὗτασε παραστὰς, as in *Il.* x. 157, Τὸν παραστὰς ἀνέγειτε. In the following line, *Il.* v. 376, where the same verb occurs, the verse, I imagine, may be amended and improved by the single transposition of the pronoun με. The common reading is,

Οὔτά με Τυδέος, υἱός, ὑπέρθυμος Διομήδης.

It is natural to suppose that Venus, when smarting under the wound inflicted by Diomede, would thus reply to the question of her mother, Dione,

Μ' οὐτασε Τυδέος υἱὸς, ——.

The sixth rule is—"The Conjunction *καὶ* is very seldom the first syllable of a foot before a word beginning either with a vowel or a diphthong."

In a few places, both in the Iliad and the Odyssey, *και* is the first syllable of the foot before the pronoun *οι*, as in *Il.* xii. 350, *Kai oi Teūn̄gos ἀμ' ισπέσθω*. The supporters of the digamma read *και Foi*—See 363, 371. I was formerly of opinion that *και* could not stand as the first syllable of a foot before the next word beginning with a vowel or a diphthong; but, as I have found several examples to the contrary, I am now inclined to modify that opinion.

The seventh rule is — “ *The Diphthong in the Ionic genitive in οιο is always the first syllable of a Dactyl, unless at the end of the line.*”

I have found one exception to this rule in *Il.* ix. 126. οὐδὲ
 $\chi\epsilon\nu \ \dot{\alpha}\kappa\tau\acute{\eta}\mu\omega\nu \ \dot{\epsilon}\rho\sigma\tau\acute{\iota}\mu\omega\nu \ \chi\rho\sigma\sigma\tilde{\omega}$. There may be more, but I am not
 aware of them.

These rules will, I imagine, apply to the structure of Homer's

versification both in the Iliad and Odyssey, with a few exceptions. It could not be supposed, considering the manner in which Homer's Poems were transmitted from one generation to another in the early period of Grecian history, chiefly by oral recitations, that a number of deviations from general rules, which it is evident he observed, should not occur. It would be a miracle if they did not. All that can be expected is to ascertain these general rules by the induction of numerous examples, and leave the deviations from them to be amended by the rules of criticism applicable to Homer's language and versification, and from readings to be found in some of the more ancient copies. We cannot be certain whether what are called interpolations by certain critics are so in reality, except when chronology is violated, and statements made of what it might be presumed Homer was ignorant. But such are very rare. If then, the laws I have laid down be correct, more consistency will be found in the language of the Father of Poetry—it will be more in conformity with its acknowledged grammatical structure, than as exhibited by his Editors—and much of that uncertainty and contradiction which seem to attach to his versification, will disappear.

DISSERTATION II.

ON METRICAL TIME

IN

IAMBIC, TROCHAIC, AND ANAPÆSTIC VERSE.

IN the preceding observations upon Homer's Versification, I hope I have established the principle to the satisfaction of every unprejudiced mind, that the nature of Hexameter verse allowed the Poet to lengthen a short syllable when it happened to be the first of a foot. This must be evident from the numerous examples produced, and others that are to be found in almost every page of the *Iliad* and *Odyssey*. It appeared to me, upon extending my inquiries into other kinds of verse, that a similar principle, founded upon the laws of harmony, pervaded all poetry both ancient and modern, and that it would account for a number of anomalies in the versification of the Greek Tragic and Comic Poets. In the following Dissertation I have confined my observations to *Iambic*, *Trochaic*, and *Anapæstic verse*, and have endeavoured to show, by a number of examples, that the rules generally received respecting the power of mutes and liquids are extremely vague and imperfect, and depend upon no settled principle.—As *HEXAMETER verse* necessarily requires a lengthened tone upon the *first syllable* of every foot, so also in *IAMBIC verse*, the *last* of an *Iambus*, *Spondæus*, and *Anapæst*, and the *first* of a *Dactyl*, require a lengthened tone in the recitation to preserve the harmony of the verse. In *TROCHAIC verse*, the lengthened tone is given to the *first* of a *Trochæus*, a *Spondæus*, and a *Dactyl*, and to the *last* of an *Anapæst*. In *ANAPÆSTIC verse*, it is given to the *last* of an *Anapæst*, and the *first* of a *Dactyl*.* These rules, differ-

* According to Dawes, in his *Miscellanea Critica*, § 5, the *Ictus*, in *Iambic verse*, falls upon the middle of a *Tribrach* and a *Dactyl*: in *Trochaic*, upon the first of a *Tribrach* and *Anapæst*: and in *Anapæstic*, upon the penultimate of a *Dactyl* and

ing in some respects from those which Dawes laid down in his *Miscellanea Critica*, have been generally recognised as far as they apply to syllables naturally long; but their application to short vowels preceding certain mutes and liquids, and even before single consonants, has never, so far as I know, been properly ascertained. No critic before Dawes' time appears to have established any rules respecting the power of the *Ictus Metricus*, or the practice of the Attic poets in lengthening and shortening vowels before particular mutes and liquids. As the science of Prosody was not so well understood in his time as in the present day, we need not be surprised that in some respects his rules were incorrect, being founded upon no general principles, but merely upon what appeared to him to be the uniform practice of the Attic poets. We might, however, have expected something more definite and precise from those who succeeded him, and not merely a number of deviations pointed out, which seem to unsettle every thing previously established. His two rules respecting the position of short vowels before mutes and liquids, I shall give in his own words:—

I. *Vocalis brevis ante vel tenues, quas vocant, consonantes π, η, τ, vel aspiratas, φ, χ, θ, sequente quavis liquida; uti et ante medias β, γ, δ, sequente ξ, syllabam brevem perpetuo claudit.*

II. *Vocalis brevis ante consonantes medias β, γ, δ, sequente qua-vis liquida præter unicam ξ, syllabam brevem nunquam terminat, sed sequentium consonarum ope longam semper constituit.*

The *first* of these rules Dawes meant to apply to the *Comic* poets, the *other* both to the *Comic* and *Tragic* poets. Porson, who soon perceived that Dawes' rules, though general, were not universal, does not appear, from any remarks to be found in his annotations, to have had distinct and correct notions of

Proceleusmaticus. If by the term *Ictus Metricus* be understood, *the lengthened tone given to any particular syllable, to preserre the rhythm and harmony of the verse*, in which sense I understand it, then Dawes' account of the *Ictus* upon these feet must, I apprehend, be incorrect; because it is absurd to say that the *middle* syllable of a *Tribach*, or the *penultimate* of a *Dactyl*, can be pronounced with a lengthened tone. The *Tribach*, in my opinion, as consisting of three short syllables, can have no *Ictus* or lengthened tone upon any one of them, nor can a *Dactyl* or *Anapæst* have the *Ictus* upon any of their short syllables. Dawes, I apprehend, confounded the *Ictus* and the accent together; two things totally distinct.

The terms *Ictus Metricus*, *Arsis*, and *ἀναρχεοντις*, as used by Hermann 'de Metris' and others, do not convey a correct idea of the change of *quantity*, by which an increased time is given to syllables generally short. They apply to *accent* rather than to *quantity*.

the subject. In a note on the 64th line of the Orestes of Euripides, he says, “Quanquam enim s^epe syllabas natura breves positione producunt Tragici, longe libentius corripiunt, adeo ut tria prope exempla correptarum invenias, ubi unum modo exstet productarum. Sed hoc genus licentiæ, in verbis scilicet non compositis, qualia *τέκνον*, *πατρὸς*, ceteris longe frequentius est. Rarius multo syllaba producitur in verbo composito, si in ipsam juncturam cadit, ut in *πολυχεισος*, Andr. 2. Eadem parsimonia in augmentis producendis utuntur, ut in *ἐπέκλωσεν*, Sup. 12. *κεκλησθαι*, Sophocl. Elect. 366. Rarior adhuc licentia est, ubi præpositio verbo jungitur, ut in *ἀπότροποι*, Phœnissæ. 595. Sed ubi verbum in brevem vocalem desinit, eamque duæ consonantes excipiunt, quæ brevem manere patientur, vix credo exempla indubia fidei inveniri posse, in quibus syllaba ista producatur.” That these observations can in general be supported by examples, admits of no doubt. Still the question recurs, “Had the Attic poets no principle to guide them, in lengthening or shortening syllables terminating with certain mutes and liquids?” I answer, that they certainly had; and that they acted upon a similar principle with the Epic poets, will, I imagine, be rendered indubitable from the following induction of examples. Before, however, proceeding with the main argument, I shall endeavour to show, from several proofs, that Porson was incorrect in stating, “that in compound words, a short vowel before a mute and a liquid was rarely lengthened, ‘*si in ipsam juncturam cadit*,’ and that when a word ends with a short vowel before another beginning with a mute and a liquid, scarcely a legitimate example can be produced where it is lengthened.”—The following prove the contrary:—Sophocl. Elect. v. 9, Φάσκειν

Μυκῆνας τὰς πολυχεισούς ὁρῶν. Sophocl. Electr. 1190, *Tίς γάρ σ'*
ἀνάγκη τῇδε προτρέπει βροτῶν; Aeschyl. Pers. 222, “Εἴ τι φλαῦρον εἰδεῖς,
αἵτοῦ τωνδ' ἀποτροπὴν τελεῖν. Aeschyl. Prometh. v. 24, ‘*Η ποικιλείμων νῦξ*
ἀποκενψει φάος. Aristoph. Av. 231, Νέμεσθε, φῦλα μυρία κριθοτράγων.

In this last example, not only is the *o* of the compound *κριθοτράγων* lengthened before the *τρ*, but the alpha of *μυρία*, the last letter of the word, is made long before the *τρ* of the following. To these might be added several other examples both from the Tragic and Comic poets. In Porson's own example from the Phœnissæ, the *o* of the præposition in the compound *ἀπότροποι* must, from its posi-

tion, have the lengthened tone, as we find the same vowel short in ἀποτρέπει. Eurip. Orest. 404, Σεμναὶ γὰρ εὐπαιδευτα δ' ἀποτρέπει λέγειν.

The following show, that a short vowel at the end of a word is frequently lengthened before a mute and a liquid. Sophocl. OEdip. Tyr. 427, Προτηλάκιζε. σοῦ γὰρ οὐκ ἔστι* βροτῶν. Eurip. Iph. Aul. 1609, Ἀπροσδόκητα δὲ βροτοῖς. Sophocl. OEdip. Col. 1314, Δορὶ κρατήνων. Sophocl. Antig. 1107, Δρῦ νῦν τάδ' ἐλθὼν μῆδ' ἐπ' ἄλλοισι τρέπε. Eurip. Electr. 1058, Ἄρα κλύουσα; μῆτερ. Sophocl. Aj. 1109, Ὁ τοξότης ἔσκεν οὐ σμικρὰ φρονεῖν. Erfurdt, in order that

Porson's rule might not be violated, has σμικρὸν φρονεῖν, contrary to the general idiom of the language and the best authorities. In the Persæ of Æschylus, both Blomfield and Elmsley read Ξέρξης δ' ἐμὸς παῖς, ὃν νέος νέοντι φρονεῖ, instead of νέα φρονεῖ. The latter, in the Heracl. of Euripides, v. 387, reads σμικρὸν φρονῶν, instead of σμικρὰ φρονῶν, the common and the genuine expression. In almost every instance where the adverb is used to qualify the verb, the plural form of the adjective is employed. Thus Eurip. Med. 1126, Τί φής; φρονεῖς μὲν δρθά. Id. Orest. 791, Ως ἐγώ δι ἀστέος σε, σμικρὰ φροντίζων ὥχλου. Eurip. Alcest. 558, Αἰσχεὸν παρὰ κλάουσι θονάσθαι φίλοις. To make the last syllable of παρὰ short, editors have quite unnecessarily interposed the particle δὲ. *Thus, Αἰσχεὸν δὲ παρὰ κ. τ. λ.*

I. In Iambic verse, the Attic poets scarcely ever lengthened a short vowel before a mute and a liquid, with the exception of βλ, γλ, γμ, γν, δμ, δν, unless they formed the *second syllable* of the foot, when the harmony of the verse required the vowel to be pronounced with a lengthened tone. That this rule is well founded, will, I hope, appear from the following instances. Sophocl. Phil. 297,

Αλλ' ἐν πέτροισι πέτρον ἐκτρίβων, μόλις.

* In most Editions ν ἵφελκυστικὸν is added, making ἵστι(ν), as also in the example below from *Soph. Antiq.* 1107 — ἄλλοισι(ν). But I apprehend the Attic Poets never used that letter before a mute and a liquid to make the syllable long. It seems to have been inserted by modern Editors, who were ignorant of the principle I have endeavoured to establish by numerous examples. A meeting of *three consonants* is very harsh.

† Dindorf reads νία.

In this example we have a difference of quantity in the same syllable of the same word. In *πέτρουσι*, the vowel retains its natural time before the mute and liquid; in *πέτρον*, on the contrary, it is lengthened before the same mute and liquid, because the harmony of the verse requires in that syllable a lengthened tone. The ε in the noun *πέπλος* has its quantity varied upon the same principle; thus, Eurip. Hecub. 432, Κόμιζ, Ὁδυσσεῦ, μ', ἀμφιθεῖς κάρα πέπλοις. Id. 999, ποῦ δῆτα; πέπλων ἐντὸς οὐκέπασ'

ἔχεις; See the Medea of the same Poet, v. 954, where the ε is short; in v. 945 it is long. The α in the oblique cases of *πατὴρ* is long only when it occurs in the second syllable of the Iambic foot; and the ο in the noun *ὅπλον* in the same manner; thus, Sophocl. Phil. 365, Τα δ' ὅπλ' ἀπήγουν τοῦ πατρὸς, τὰ τ' ἀλλ' ὅσ' οὖν.

Id. 368, πάτρῳ ἐλεσθαι, τῶν δ' ὅπλων κείνων ἀνήρ. Id. 436, πάτρον
κλος, οἵ σοι πατρὸς οὖν τὰ φίλατα. In the Patronymic *Ἀτρείδης* there is the same variation. Sophocl. Philoct. 361, Ἐλθὼν Ἀ-

τρείδας πρὸς φίλους; Id. 392, Λόγος λέλεκται πᾶς. οδὸς Ἀτρείδας στυ-
γῶν. See lines 587-8. Sophocl. OEdip. Tyr. 2, Τίνας ποθεὶς—

Id. 13, —κατοικτείρων ἔδραν; Aeschyl. Prom. 91, Καὶ τὸν πανόπτην
κύκλον ηλίου καλῶ. Sophocl. Philoct. 809, τι παραφρονεῖς αῦ; τί τὸν
ἄνω λεύσσεις κύκλον; Soph. Phil. 927, Θηρῶν ὁρείων, ὡς καταρρέγεις πέ-
τραι. Id. 942, Ω σχῆμα πέτρας δίπυλον,—. In the noun *τέκνον* also, the
quantity of the penult is varied; Soph. OEdip. Tyr. v. 1, Ω τέκνα,
Κάδμου. Id. v. 6, Α γὰ δικαιῶν μὴ παρ' ἀγγέλων, τέκνα. In the adject-
ive *μακρὸς* also, Sophocl. Philoct. 307, Εν τῷ μακρῷ γένοιτ'. — Id.

492, Κάκειθεν οὐ μοι μακρὸς εἰς Οἴτην στόλος. The ε of *νεκρὸς* is varied
in a similar way. It is short in the following; Eurip. Hec. 393,
Γαῖα, νεκρῷ τε τῷ. See also Eurip. Suppl. 132; Alcest. 740; long
in the Hecub. 675, Ατὰς τι νεκρὸν τόνδε μοι Πολυξένης. See also
Alcest. 732; Suppl. 118. In the compound *ἄτεκνος* there is the
same variety, not only in Iambic, but also in Anapæstic verse.
Eurip. Alcest. 672. Ωστ' οὐκ, ἄτεκνος κατθανάν, ἄλλοις δόμον. Id. 903,

Ζηλῷ δ' ἀγάμους ἀτέκνους τε βροτῶν. The *υ* of the verb *ὑβρίζω* is also varied. Eurip. Orest. 430, *Οὐτοὶ μ' ὑβρίζουσ', ὃν πόλις ταῦν κλένει.* Id. Med. 775, *'Εχθροῖσι πᾶιδας τοὺς ἐμοὺς καθυβρίσαι.* Eurip. Alcest. 23, *Δείπω μελάθρων τῶνδε φιλτάτην στέγην.* Id. 29, *Τί σὺ πρὸς μελάθροις;* — See also Sophocl. Phil. 1410, 1435. Aeschyl. Prometh. 32, *Ορθοστάδην, ἄϋπνος.* — Eurip. Med. 481, *Σπείραις ἔσωζε πολυπλόκοις, ἄϋπνος ὥν.* Id. Orest. 83, *'Εγὼ μεν ἄϋπνος, πάρεδρος —.*

In the following example the tone is strongly marked upon the *ει* of *δυσεκλύτως.* Aeschyl. Prom. 60, *"Αραιεν ηδε γ' ὠλένη δυσεκλύτως.* Id. 67. *Σὺ δ' αὖ κατόκνεις.* Id. 271, *'Ελαφρόν δστις πημάτων ἔξω πόδα.* Id. 287, *Καὶ νῦν ἐλαφρῷ ποδὶ κραιπνόσυτον.* To these might be added innumerable other examples.

Let us next inquire, whether this principle can be extended to the doubtful vowels in certain words, when unsupported by mutes and liquids. The noun *ιατρός* has the quantity of the *ι* varied in different places. In the Prometh. Vinet. of Aeschylus, 386, the *ι* is long — *'Οργῆς νοσούσης εἰσὶν ιατροὶ λόγοι.* So also in the Ion of Euripides, v. 740, *Συνεκπονῦσσα κῶλον ιατρὸς γενοῦ.* But in the Supplices of the same Poet, v. 254, it is short — *Αλλ' ᾧς ιατρὸν τῶνδ'.* — So also in the Troades, v. 1224, and Hippol.

296. It is remarkable that the *A* in the noun *"Αρης, Mars,* undergoes the same change of quantity as in Epic poetry. Every one is acquainted with the noted line in Homer, *Il.* v. 455, *"Αρες, "Αρες, βροτολογή, μιαιρόνε, τειχεσιπλητᾶ.* In the first *"Αρες* the *A* is long, in the other it is short. The same change of quantity is observable in the two following lines of the *Seven against Thebes* of Aeschylus. In 230 it is long — *Τούτῳ γὰς "Αρης βόσκεται φόνω βροτῶν.* In 408 it is short — *Σπαρτῶν δ' ἀπ' ἀνδρῶν, ᾧν "Αρης ἐφείσατο.* It is also short in 493, and in the 1417th line of the *Phœnissæ* of Euripides. The *α* of the adverb *ἀει* is subject to the same variation. Porson, in a note on l. 1164 of the *Hecuba* of Euripides, remarks — “Recte hujus vocis penulti-

mam communem esse statuit Piersonus ad Mœrin, p. 231." The α , however, is common in no other way than other short vowels, which are lengthened when they occupy a certain situation in the verse; thus, in the Hecuba of Eurip. 1164, the α is long, *Τοίονδ' ὁ δ' ἀεὶ ξυντυχῶν ἐπίσταται*; and in the Medea, 456, *Κάγω μὲν ἀεὶ βασιλέων θυμουμένων*. In l. 458 of Porson's edition it is short, as in many other places, *Συ δ' οὐκ ἀνίεις μωρίας, λέγουσ'* $\dot{\alpha}\varepsilon\iota$. The following line, Porson remarks in his preface, is very rare :—"Ωστε μετέχειν ἔξεστιν εἴ γὰρ τῶν φίλων.—Aristoph. Plut. 345. The ε of $\omega\sigma\tau\epsilon$ requires the lengthened tone, as being the second of a Spondæus.

It is well known that the α in the accusative of such words as *Θησεὺς*, *Ορφεὺς*, *Βασιλεὺς*, is sometimes short, but more frequently long. Some wise critics content themselves with the supposition, that it is lengthened by following the analogy of the genitive in $\acute{\epsilon}\omega\varsigma$. If this were the case, why was not the α changed into its own long vowel η , in the same manner as the \circ of the genitive into ω ? The difference of quantity must, I apprehend, be accounted for on other principles. In the following lines, the α of the accusative is short :—Eurip. Hecub. 870, *Ξὺν ταῖσδε τὸν ἔμδν φονέα τιμωρήσομαι*. Id. Electr. 599, *Δέξον, τί δὲν ἀν φονέα τισάμην πατρός*;—See Sophocl. Trachin. 1207; OEdip. Col. 1055. Aristoph. Vesp. 1206, "Οτε τὸν δρομέα Φάῦλλον, ἃν βούπταις ἔτι. The noun *δρομέα*, I would here consider as not forming an Anapæst but a Tribrach, and therefore the α retains its natural quantity. In a variety of others, the last vowel is lengthened solely in consequence of the situation it occupies in the foot; thus, Aristoph. Plut. 1182, *Καὶ μετεκάλει τὸν ἴερέα· νῦν δ' οὐδὲ εἴς*. Eurip. Hippol. 1148, *Ποῦ γῆς ἄνακτα τῆσδε Θησέα μολών*. Sophocl. Philoct. 361, *Τὸν οὐκ ἔτ' ὅντα ζῶντ' Ἀχιλλέα πάλιν*. See also Eurip. Androm. 1236, and 543. Virgil has observed the natural quantity in the accusative of such words, *Æn. vi. 393, Accepisse lacu, nec Thesea Pirithoumque. Id. 585, Vidi et crudeles dantem Salmonea poenas*. Words of this description have frequently the last two vowels, which are both

naturally short, contracted into one long syllable. Thus Eurip. Alcest. 25, 'Ιερέα θανόντων. Phœniss. 927, Σφάξαι Μενοκέα τόνδε δεῖ. Id. 1181, 'Ορῶ δὲ Τυδέα καὶ παρασπιστὰς πυκνούς. In Trochaic verse the same vowels are contracted:—Eurip. Iph. in Aul. 1341, Τίνα δὲ φέυγεις, τέκνον. Iph. Ἀχιλλέα τόνδ' ἰδεῖν αἰσχύνομαι.*

In a few words, particularly the adjective *μόνος*, the Attic poets sometimes found it necessary to adopt the Ionic form: but this is never done in Iambic verse, unless when the penult is the *second* of the foot. Thus, Soph. OEd. Tyr. 1418, χώρας λέλειπται μοῦνος ἀντὶ σοῦ φύλαξ. Cf. Soph. Col. 879, 995, Trach. 276.

The other Attic poets occasionally use similar Ionisms.

It has been observed by several writers on Prosody, and by the English critics in general, that a short vowel in Iambic verse must sometimes be pronounced long before the inceptive *ḡ*, because the pronunciation of that letter seems to retard the sound of the vowel. But several examples are to be found in which the inceptive *ḡ* has no such power, when a short vowel precedes it in the first syllable of the foot. There must then be some other cause independent of the letter *ḡ* to lengthen a short syllable when it forms the second of an Iambus, and that, I apprehend, can be no other than the rhythmical time required on that syllable. In the following examples, the vowel remains short before the inceptive *ḡ*:—Æschyl. Prometh. 738, χρίμπτουσα ἁγχίασιν ἐκπεργῆν χθόνα. Sophocl. OEdip. Tyr. 1289, Τὸν μητρὸς, αὐδῶν ἀνδρού, οὐδεὶς ἔητά μοι. Id. 72, Δρῶν, ἢ τί φωνῶν, τήνδε ἐυσαίμην πόλιν. In several compound words the short vowel preceding *ḡ*, the inceptive letter of the latter part of the compound, remains short. Thus Sophocl. Aj. 134, Τελαμώνε παῖ, τῆς ἀμφι-ρύτου. Æschyl. S. Theb. 935, ζόα φονόγυτω. Il. vii. 133, 'Ηέρωμ,

* In Bekker's Ed. of the Ranæ of Aristophanes we find the following line, 76, — Εἴτ' οὐ Σοφοκλία, περότερον ὅντ' Εὔριπιδου. Mitchell gives the same, and refers in a note to Matthiae's Gram. 83, 3, for examples of *ει* being contracted into one syllable. But these Grammarians and Editors have not adverted to this, that nouns in *εις*; only contract the accusative singular in *ει*, as above, never, so far as I know, masculine nouns in *ης*, as Σοφοκλίης. These have the accus. already contracted from *εια*, viz. *ια*, and do not suffer a second. The line should be read, — Εἴτ' οὐ Σοφοκλία, περότερον ὅντ' Εὔριπιδου.

ως ὅτι ἐπ̄ ὠκυρόω Κελάδοντι μάχοντο. In the following, the short vowel before the inceptive *ḡ* is lengthened:—Eurip. Hipp. 461, Σὺ δ' οὐκ ἀνέξει; χεῖην σ' ἐπ̄ι ἑπτοῖς ἔξα. Any person who attends at all to the pronunciation of the feet in this verse, will at once perceive that the iota of the præposition *ἐπ̄* is lengthened, not in consequence of the inceptive *ḡ*, but because the harmony of the verse requires it to be pronounced with a lengthened tone, independent of the letter following. Sophocl. OEdip. Tyr. 847, Τοῦτ' ἔστιν ήδη τοῦτον εἰς ἐμὲ γέπον. Aristoph. Plut. 54, οὐκ ἔσθι
 ὅπως ὁ χειρουργὸς εἰς τοῦτο γέπει—See also l. 1065; Sophocl. OEdip. Col. 900; Eurip. Suppl. 105; Æschyl. Prometh. 1059; Aristoph. Pac. 740; Id. Nub. 643; Equites, 546. To these many other examples could be added, plainly demonstrating, that the practice of modern editors in doubling the *ḡ* in order to lengthen a short vowel, not only vitiates the orthography of the language, but is contrary to ancient usage. Thus we have περὶγέντου χθόνος in the first line of the Philoctetes of Sophocles, though it is of the same form as ἀμφιγέντου of the same Poet as quoted above. It is amusing to observe the inconsistency of the critics, in stating roundly, that the short vowels in examples similar to those quoted above are lengthened by the inceptive *ḡ*, while in many compounds, the latter part of which begins with the same letter, they uniformly double it to make the vowel long by position. What difference, I would ask, can it make upon the quantity of the *i* of the præposition ἀμφὶ, whether it is compounded with *γέντος* or not? If it were found separate from it, we should be told that, as in the example from the Ajax of Sophocles, the *i* was lengthened by means of the inceptive *ḡ*. In the following line from the Hecuba of Euripides, 1023, Βάλλων γὰς οἴκων τῶνδ' ἀναδέξῃς μαχόνες, if the præposition ἀνὰ were separated from the future *δέξω* the *ḡ* would not be doubled, and we should be informed that the *α* was lengthened by the power of the inceptive *ḡ*! In every example of a similar kind, the vowel of the præposition, forming the first part of the compound, is the second syllable of the Iambic foot, and takes the lengthened tone; and surely the protracted tone of the vowel is more agreeable to the ear than the harsh and grating sound of the double *ḡ*.

Another violation of the orthography of the language by mo-

dern editors is found in such words as γενησόμεσθα, θουλόμεσθα, ἀναψόμεσθα, δυνησόμεσθα, and a variety of others. No nation, either in ancient or modern times, paid more attention to the euphony of their language than the Greeks, by endeavouring as far as possible to get rid of every harsh sound, and particularly by excluding before consonants the hissing disagreeable sound of the sigma. Every scholar knows the ridicule which Euripides incurred from the frequent repetition of the sigma in the following line of his Medea, 476, "Εσωσα σ', ως ἵσασιν Ἐλλήνων ὅσιον. In forming the comparatives and superlatives of several adjectives, which required one of the syllables to be long, the Greeks, instead of retaining the sigma before τερος and τατος, threw it out and lengthened the preceding vowel. *Thus*, instead of σοφόστερος, they wrote and pronounced the word σοφώτερος, instead of φοβερόστερος, φοβερώτερος. When a long syllable preceded the termination in ος, they merely threw out the sigma before τερος and τατος without lengthening the omikron; *as*, δῆλος, *compar.* δηλότερος, *superl.* δηλότατος. In other instances where the want of the sigma would have destroyed the component part of the word, it was retained, but the preceding consonant was either thrown out or converted into a vowel. *Thus*, instead of στάνς, the original form of the participle of the verb στῆμι, and of the Latin *sto*, the Greeks threw out the ν and pronounced it στάς. The form of the nominative of this participle appears to have been originally στάνς, στάνσα, στάν, afterwards softened into στάς, στάσα, στάν. In the same manner the adjective πᾶς was πάνς, πάνσα, πάν. The participle of τιθημι was at first τιθένς, τιθένσα, τιθέν, and afterwards for the sake of the sound, the ν, as in many other instances, was changed into a vowel, forming with the preceding a proper diphthong, viz. τιθείς, τιθεῖσα, τιθεν. As it is plain from these examples how careful the Greeks were to avoid the sound of the σ in conjunction with another consonant, is it likely that they would spontaneously prefix it in verbs before the termination θα, and not rather lengthen the preceding vowel? In every instance in Iambic verse where the sigma is inserted before θα, the penultimate syllable is the *second* of the foot. Thus, Eurip. Med. 764, Γενησόμε(σ)θα, κείσ οδὸν βεβήκαμεν. Sophoc.

Philoct. 137, Πείσειν δυνησόμε(σ)θα μηδὲν ᾧ λέγω. Id. OEdip. Tyr.

84, Τάχ' εἰσόμε(σ)θα ξύμμετρος γάρ ως κλίνειν. Id. Philoct. 527,

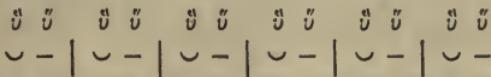
'Ημᾶς ὅποι τ' ἐνθένδε βουλοιμε(σ)θα πλεῖν. On the contrary, in Trochaic verse, the penultimate is always the *first* of the foot. *Thus*, Aristoph. Vesp. 1082, 'Εμαχόμε(σ)θ' αὐτοῖς— v. 1085, 'Αλλ' ὅμως ἀπωσαμε(σ)θα ξὺν Θεοῖς— l. 1087, Εἴτα δὲ εἰπομε(σ)θα θυνάζοντες—. It is unnecessary to multiply examples, as they occur in almost every page of the Attic and even the Epic poets. For the same purpose of lengthening a short vowel at the end of a word, an adventitious letter has been frequently inserted. *Thus*, in the Supplices of Eurip. 731, we find Βοὴ δὲ καὶ κωκυτὸς ἦν ἀνὰ πτόλιν; the τ being inserted in $\pi\tau\delta\imath\nu$ to make the preceding vowel long by position. In the same manner the letter ν and the particle $\gamma\varepsilon$, have been frequently added to the end of words to make the preceding syllable long by position. I am confident that the ν was never employed by the Greeks for any other purpose than to prevent the hiatus of vowels, and that the particle $\gamma\varepsilon$ has been frequently introduced where it was altogether unnecessary. Thus, Soph. OEdip. Tyr. 981, Πολλοὶ γὰρ ἥδη κανὸν δνείρασι(ν) βροτῶν. Why should the ν be inserted before $\beta\rho\sigma\tau\omega\nu$, when the termination $\sigma\imath$ must be pronounced as a long syllable? Id. 987, Καὶ μὴν μέγας γ' ὁφθαλμός οἱ πατρὸς τάφοι. The γ' here, inserted evidently to make the last syllable of $\mu\acute{e}g\alpha s$ long, appears to me to add nothing to the sense, and renders the line less harmonious.

As Dawes' first rule was intended to apply to the Comic poets alone, let us next inquire whether Aristophanes has always observed it. Though short vowels are less frequently lengthened by him than by the Tragic poets, for a reason afterwards to be stated, still a number of examples are to be found in his poetry of the application of the principle, showing that Dawes' rule was far from being well founded. *Thus*, in the Plutus, 777, "Ἐφευγον, εἰδὼς οὐδὲν ὁ τλήμων ἔγώ. Id. 1079, Οὐκ ἀν ποτ' ἄλλῳ τοῦτο ἐπέτρεπον ποιεῖν. Brunck, very unnecessarily, would read τοῦτο γ' ἐπέτρεπον. Id. 1154, Παρὰ τὴν Θύραν Στροφῶν ιδρύσασθ' ἔμε. Nub. 189, Ζητοῦσι. μὴ νῦν τοῦτο ἔτι φροντίζετε. In line 215, the vowel υ before the same mute and liquid is short, Ως ἔγγυς ήμῶν. τοῦτο πάνυ φροντίζετε. In verse 212, we

have a short vowel lengthened even before a single consonant: Ἡδὶ, παρατέταται μακρὰ πέδηω πανύ. Before the inceptive ḡ the of the præposition περὶ, in l. 643. Ταχὺ γ' ἀν δύναιο μανθάνειν περὶ ἐυθυμῶν. l. 219, Φέρε, τίς γὰρ οὔτος οὐπὶ τῆς κρεμάθεας ἀνήρ; v. 866, Καὶ τῶν κρεμαθεῶν οὐ τρέψων τῶν ἐνθάδε. Id. 1472, Ναι, ναι, καταιδέσθητι πατρῶν Δία. 1473, Ἰδού γε Δία πατρῶν. ὡς ἀρχαῖος εἰ. Aves. 45, "Οπου καθιδρυθέντε διαγενούμεθ' ἄν. The Editors of

Aristophanes, entertaining no doubt of the strict universality of Dawes' rule as applicable to the Comic poets, have strangely failed to observe these and several other examples that militate against it, and have attempted to correct a few only of the verses which oppose it. *Thus*, in the Eccles. 256, we have the following correct line: Tí δ', ἥν ὑποκρούσωσι σε; PRAX. προσκινήσομαι, which Dr. Maltby, in his Observations on Morell's Thesaurus, proposes to read, Tí δ', ἥν ὑποκρούσωσιν σε. The same distinguished scholar has pointed out several violations of Dawes' Canon, such as Eccles. 369, Ὡ πότνι Ἔιλείθυια, μή με περιθῆς. Lysistr. 742, Ὡ πότνι Ἔιλειθυί, ἔπισχες τοῦ τόκου. Plut. 98, Πολλοῦ γὰρ αὐτοὺς οὐχ ἐώσακα χρόνου. This last verse, Brunck acknowledges, opposes Dawes' canon, and points out in an excellent note, several ineffectual attempts to correct it. Several other examples will occur in the examination of Anapæstic verse.—From all these instances it is evident that the same rules respecting short vowels before mutes and liquids apply equally to the Senarian of the Comic poets as to that of the Tragic, with this difference, that in the former the natural quantity of the vowels is more frequently preserved, both in consequence of the less solemn and stately nature of the language of Comedy, and because the Comic poets were less restrained in the use of the Tribrach, Dactyl, and Anapæst, which enabled them to bring the tone of their language nearer to that of varied and genteel conversation. We have a singular instance of the power of the principle I have been endeavouring to establish in a curious line (895) in the Plutus of Aristophanes, where the Poet employs the letter ν to express

the eager scent of the Sycophant. I have no doubt that the sound of the letter was expressed by the nasal organs, and that it was pronounced in pairs, the latter occupying, as was necessary, double the time of the former :—



Aristophanes furnishes us with a similar example in his *Equites*, v. 10, where Nicias replies to the invitation of Demosthenes in a sort of whining tone,—

μὺ μύ, μὺ μύ, μὺ μύ, μὺ μύ, μὺ μύ, μὺ μύ.

It will be observed that I have changed the accent on the last syllable from the circumflex to the acute, for a very obvious reason.

II. In Trochaic verse, the *first syllable* of the Trochaeus, as has been already stated, requires to be pronounced with a lengthened tone, whether that syllable be naturally short, or whether it consist of a short vowel before any of the mutes and liquids. I shall here also produce instances of the variation in the quantity of the same vowel in the same word. *Thus*, Eurip. Orest. 735, Σὺ δέ τινας λόγους ἐλεξας σοῦ κασιγνήτῳ πατρός. In this example the *ι* of *κασιγνήτῳ* is long before *γν*; the *α* of *πατρός* is short. In 766 of the same play, the *α* of *πατρὶ* is long,—Πατρὶ τιμωρῶν ἐμαυτοῦ. In 786 it is also long—Καί με πρὸς τύμβον πόρευσον πατρός. In 784 the *ο* of the verb *δικνήσεις* is long, while it is short in the noun *δικνος* immediately following :—OREST. Οὐκ ἄρει δικνήσεις; PYL. δικνος γὰρ τοῖς φίλοις κακὸν μέγα. In 748, the *α* of the adjective *μακρός* is varied,—”Η θανεῖν ἡ ζῆν ὁ μῆθος δ’ οὐ μακρός μακρῶν πέρι. It will be observed that in this line the Poet employs the Trochaeus and Spondaeus alternately. It is presumable, therefore, that the *α* of *μακρῶν* should be held to be long.—The *ε* of the noun *τέκνον* is generally short. Eurip. Ion, 556. Ο πέτρμος σ' ἐξεῦρεν, τέκνον. So also 568. In the Hercules Furens, 861, it is long—Τέκν' ἀποτείνασα πρῶτον. The *υ* of *δάκρυ* or *δάκρυον* is most commonly short : Eurip. Orest. 778, Δάκρυα γοῦν γένοιτ' ἄν.

In the Iphig. in Aul. 398, it is long—Ἐμὲ δὲ συντήξουσι νύκτες, ἡμέραι τε δαχγύοις. In the Orestes of Eurip. 791, the penult of ὄχλος is short—σμικρὰ φροντίζων ὄχλου. In the Iphig. in Aul. 1338, it is long, Ὡτεκοῦσα μῆτερ, ἀνδρῶν ὄχλον εἰσορῶ πέλας. A similar variation takes place in the quantity of the first syllable of πέπλος as in Iambic verse. *Thus*, Eurip. Iphig. in Taur. v. 1215 — Κρῆτα χρυψάντες πέπλοισιν. 1226 — Πέπλον ὁμιλάτων προθέσθαι.

It is worthy of remark, that the same violation of the orthography of the language is found in Trochaic as in Iambic verse, and in the same words. In Iambic verse, the penult of such a word as βουλόμεθα is almost always the second syllable of the foot: in Trochaic verse, on the contrary, it is generally the first. In both instances, the modern Editors of the Classics have uniformly interposed a *s* to lengthen the foot: But this is equally unnecessary in Trochaic as in Iambic verse, because the former takes the tone upon the first syllable of the Trochaeus, and thereby lengthens the short syllable without the aid of the sigma. *Thus*, Eurip. Orest. 724, Οἰχόμε(σ)θ', ὡς ἐν βραχεῖ σοι.

Id. 750, Οὐχ ὥσπες; φυλασσόμε(σ)θα φρουρίοισι πανταχῆ. Aristoph.

Av. 1102, Τοῖς κριταῖς εἰπεῖν τι βουλόμε(σ)θα τῆς νίκης πέρι. Id. 1076,

Βουλόμε(σ)θ' οὖν νῦν ἀνειπεῖν. When the penult has not the tone, i. e. when it is not the first syllable of the foot, the sigma is not inserted. *Thus*, Eurip. Orest. 752, πυργηρόμεθα. Id. Iphig. Taur.

1240, Εὐτυχεῖς δ' ἡμεῖς ἔσθμεθα· τἄλλα δ' οὐ λέγουσ' ὅμως.

Although the Attic poets occasionally lengthened short vowels before mutes and liquids in Trochaic verse, yet with the exception of those already mentioned, they more frequently preserved the natural quantity of the vowel. They seem to have sparingly indulged in the license they took in Iambic verse of applying the power of the Ictus, and only resorted to it when the versification compelled them. Should any modern, therefore, attempt to write Greek Trochaic verse, his safest course would be so to arrange the feet that a short vowel before all the mutes and liquids, with the exception of βλ, γλ, γμ, γν, δμ, δν, should occupy the second place. It is difficult to account how the

Greek Poets came, almost universally, to lengthen a short vowel before these mutes and liquids. Porson observes, in his letter to the late Professor Dalzel—"Dawes lays down a rule, which, if he had been content with calling it general instead of universal, is perfectly right, that a syllable is long, in which the middle consonants β , γ , δ , and liquids, except $\dot{\epsilon}$, meet. But several passages, as well as the following, contradict this rule. Sophocl. CEdip. Tyr. 717, Παιδὸς δὲ βλάστας. Electr. 440, Πασῶν ἔξιλαστε. These passages may be reduced to Dawes' canon by transposition; but they will lose all their energy by the reduction." To my ear, they lose neither their force nor their harmony by transposition—Βλαστὰς δὲ παιδὸς; — ἔξιλαστε πασῶν. In the latter we gain by transposition the Triemimeral Cæsura, which always adds to the harmony of the verse. Only a very few examples from any of the Poets oppose the rule, and most of them may be remedied by transposition. Those in the choral odes need hardly be taken into the account, as in them the poets allowed themselves greater liberties than in the more common kinds of verse.

III. Brunck has remarked, in a note upon line 98 of the Plutus of Aristophanes above alluded to, where there is a violation of Dawes' first rule—"In Anapæstis major est licentia, qua sæpius usum fuisse Comicum alibi ostendemus." The Anapæstic verses of Aristophanes are subject to the same rules as those of the Tragic Poets, and therefore I shall take examples from both in illustration of my principle. The ε of νεκρῶν is long in l. 1496, of the Phœnissæ of Euripides,—Πτώματα νεκρῶν τρισσῶν ἥδη. In l. 1409, of the Medea it is short,—Ψαῦσαι τε χεροῦν, θάψαι τε νεκροὺς. In l. 1386 and 1408 of the same Play, the ε of τέκνον is short: thus, 1386, Ἀλλά σ' Ἐρινύς ὀλέσει τέκνων. 1408, Τέκν' ἀποκτείνασ', ἀποκωλύεις. In 1392 and 1400 it is long: 1392, στέιχω δισσῶν γ' ἄμορος τέκνων; 1400, Μαλακοῦ χρωτὸς ψαῦσαι τέκνων. In the Electra of Sophocles, l. 96, we have the α of Ἄργης long: Φοίνιος Ἄργης οὐκ ἐξένισεν. In the Seven against Thebes of Æschylus, 1059, we find a very strong instance of the power of the Ictus in a situation which contradicts both Dawes' and Porson's rules—Γένος ὀλέσατε πρέμνοθεν οὔτως. The last vowel of ὀλέσατε is necessarily long before the πρ̄ of πρέμνοθεν.

I was at first of opinion that the lengthened tone was given to the *first syllable* of a Spondæus in Anapætic verse. But upon reconsidering the subject I found that the laws of harmony required that it should be upon the *second* after an Anapæst; and upon the *second* also before an Anapæst; *thus*, Ἀλλὰ φοβοῦμαι καὶ ἀποτρέπομαι, Æschyl. S. Th. 1061. Yet I would prefer reading, Ἀλλὰ φοβοῦμαι καὶ ἀποτρέπομαι, as in Aristoph. Nub. 1007, Σμίλανος ὥζων, καὶ ἀπραγμοσύνης. In the following the lengthened tone will be upon the χ' of $\chi\delta\epsilon\alpha$. Aristoph. Eq. 806, καὶ $\chi\delta\epsilon\alpha$ φαγῶν ἀναθαξέντη. In Aristoph. Nub. 415, Μήτε ἡγῶν ἄχθει λίαν—the ε of μήτε is said by Dawes and Brunck to be lengthened by the power of the inceptive γ of ἡγῶν. Some read μήτε γε ἡγῶν, others, μήτ' οὖν ἡγῶν. The common reading may be defended upon the principle I have stated; but I apprehend some other particle besides μήτε is requisite here; as the participle ἡγῶν does not depend upon the preceding verb κάμνεις, which is followed by μήθ' ἐστώς, μήτε θαδίζων, but upon another verb, viz. ἄχθει. To mark the transition, therefore, from one state of feeling to another, the particle αῦ may be properly introduced; *thus*, Μήτ' αῦ ἡγῶν ἄχθει λίαν.—As the *Ictus* falls upon the first of a Spondæus after a Dactyl, the ε of the adjective ἀτέκνοις is in consequence lengthened in l. 908 of the Alcestis of Euripides, though in 903 it is short in the same word; *thus*, 908, οὐ τλητὸν ὄραν, ἔξδν ἀτέκνοις: 903, Ζηλῶ δ' ἀγάμους ἀτέκνους τε βροτῶν. In l. 1119 of the Prom. Vinet. of Æschylus, the ε before κλ is long: Βεοντῆς, ἔλκες δ' ἐκλάμπουσι.

The following examples from Aristophanes have been pointed out by Dr. Maltby as opposing Dawes' canon:—Nub. 320, καὶ λεπτολογεῖν ἥδη ζητεῖ, καὶ περὶ καπνοῦ στενολεσχεῖν. Aves, 579, καὶ σπερμολόγων ἐκ τῶν ἄγρων τὸ σπέρμ' αὐτῶν ἀνακάψαι. Id. 591, Ἀλλ' ἀναλέξει πάντας καθαρῶς αὐτοὺς ἀγέλη μία κιχλῶν. In the first example the *first* syllable of καπνοῦ is long, as having the *Ictus* after the Dactyl, and in the last, the *first* of κιχλῶν must be long, as being the last of the Anapæst. In line 344 of the Nubes, the ε of the particle δὲ is lengthened before the inceptive γ of ἡνας;

thus, Κούχι γυναιξίν, μὰ Δὶ, οὐδὲ ὄτιοῦν. αὔται δὲ ἔγινας ἔχουσιν—“And these have nostrils;” in allusion, as Wieland observes, to the large noses on the masks worn by the actors, which, to a spectator near the stage, appeared out of all proportion to a human face, but to those at a distance, of a natural size. Several copies and MSS. have αὔται δέ γε ἔγινας ἔχουσιν, which is probably the correct reading. The δέ, however, as being the first syllable, if the foot should be considered a Spondæus, would be lengthened by the *Ictus*, independent of the inceptive ḡ.—The ᵫ of ὑγρᾶν is long in 334, Ταῦτ' ἀρ' ἐποίουν ὑγρᾶν Νεφελᾶν.—Upon this Porson remarks, Praef. ad Hecub. p. lxiii. “ Licentiam, qua ob mutam et liquidam producitur syllaba, rarissime admittunt (Comici), idque partim ex necessitate, partim quum alios Poëtas vel citant vel imitantur. Quum igitur primam syllabam in ὑγρᾶν producit Aristophanes, dithyrambos ridet; quum Homeri verba usurpat, Homericō metro utitur, Nub. 400, Σούνιον ἄκρον A. Nec dubito quin Nub. 319, Tragicorum aliquem, Euripi-dem opinor, ob oculos habuerit.”

Καίτοι χρῆνται αἰθερίας οὖσης ὕειν—. Aristoph. Nub. 370.

In every other place where *αἰθερία* occurs in Aristophanes, the middle syllable is short; as, Thesmoph. 1001; Plut. 1129. Every editor of Aristophanes, so far as I know, has violated the idiom of the language by the following reading in line 373 of the Nubes:—Αλλ' ὅστις ὁ βροντῶν ἔστι, φράσον. The indefinite pronoun cannot here precede *ὅστις* in the relation of antecedent to the relative. In line 367, we have 'Αλλὰ τίς ὕει, which is correct; and in 378, we meet with a similar construction, 'Οδ' ἀναγνάζων ἔστι τίς αὐτάς. It is probable that *ὅστις* has been inserted instead of *τίς* by some ignorant Prosodian, who imagined that a short vowel before *βρ* could not be made long. The true and genuine reading is, 'Αλλὰ τίς ὁ βροντῶν ἔστι, φράσον. κ. τ. λ.

From the examples which have been already produced in this Dissertation, and from many others that might be pointed out, it will appear evident that Aristophanes *frequently* lengthened a short vowel before a mute and a liquid, even when he was under no necessity of doing so. In a language so copious as that of the Greeks, and which admitted of transposition to a great extent, the plea of necessity would scarcely avail such a poet as Aristophanes in violating the rules of versification. Neither is it very likely that he would transgress against these rules when

he cited the words of another poet; because, if he quoted the whole or any part of an Anapæstic line from Euripides, he would find that no more license was granted to that poet, though a Tragœdian, in moulding Anapæstic verse, than to himself. In the following example, Aristophanes has lengthened a vowel contrary to his usual practice:—Nub. 409, 'Η δ' ἀρ' ἐφυσᾶτ', εἰτ' ἔξαιφνης διαλακήσασα πρὸς αὐτῷ. In the Plutus, l. 39, he has the *α* of λακέω short,—Τί δῆθ' ὁ Φοῖς ἔλακεν ἐκ τῶν στεμμάτων. In l. 382 of the Pax. it is also short,—Μὴ νῦν λακήσῃς. So also in the Antigone of Sophocles, 1094,—Μή πω πότ' αὐτὸν ψεῦδος ἐσ πόλιν λακεῖν; and in the Alcestis of Euripides, 356,—Οὔτ' ἂν φρένις ἔξαιροιμι πρὸς Λίσυν λακεῖν.

In some of the plays of Aristophanes, a *Procelesmaticus* has been introduced instead of the regular foot; because, say Prosodians, it is isochronous with a Spondæus, an Anapæst, or a Dactyl. *Thus*, in *Av.* 688, we find, Προσέχετε τὸν νοῦν τοῖς ἀθανάτοις ήμᾶν,—. It appears to me, however, that although the Procelesmaticus may be considered as equal in point of *time* to the Anapæst, or the other two feet, yet the musical rhythm of the verse is destroyed by the introduction of so many short syllables, producing a monotonous sound, and a greater rapidity of utterance than was consistent with the nature of Anapæstic verse. The line should probably be, Πρόσχετε τὸν νοῦν, κ. τ. λ.

A careful perusal of Aristophanes, and the other Greek poets, would furnish many other examples similar to those already quoted, particularly in Iambic verse, where greater license was allowed, clearly proving that none of the professed writers on Prosody, nor the Editors of the Attic poets, had distinct conceptions of the structure and harmony of their verse. Hence it has not unfrequently happened, that instead of improving the text of the author, they have vitiated it by the insertion of particles and superfluous letters, to support, as they imagined, the versification. In correcting the Poems of Homer, this license has been carried, by ancient and modern grammarians, to an enormous length, and even the Attic poets have not altogether escaped their sacrilegious hands. Though the rules I have endeavoured to establish embrace only a part of the Versification of the Greek Poets, and may seem at first sight to account for

a few anomalies only, yet I imagine they will, when duly considered, be found to comprehend some of the fundamental principles of metrical harmony, both ancient and modern. They not only show in what the harmony of the Versification consists, but become, to a considerable extent, the safeguards of the Language itself, by clearing it of all those useless encumbrances of additional letters, which deform its beauty and simplicity, and, by making the practice of the Ancients themselves, not the fluctuating opinions of the Moderns, our guides and instructors in examining and imitating their works. From the doubt and uncertainty in which the subject of Greek Versification has hitherto been involved, every attempt at discovering some fixed principles which guided the practice of the Poets, may be considered as an important step in the progress, and may be the means of directing others engaged in the same studies, to more enlarged views and more useful results.

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